

## STATE OF THE

## Tour of Excellence

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MAC takes artists  
on the road  
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*Arts*



January / February 2012

Montana - The Land of Creativity

Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana

## ART AUCTIONS

## MAM: 40th anniversary

This year, the Missoula Art Museum's Benefit Art Auction turns 40. The celebration, which opens Jan. 6 with the artists' reception and exhibition and concludes with the auction



Bidding action at the 2011 MAM art auction

of 94 artists from across the state and country.

For the 40th anniversary of this annual fundraising event, MAM will celebrate the scores of generous auction artists who have participated throughout the years. In addition, the museum honors Montana artist Bill Ohrmann, who has donated art to MAM's benefit since the inaugural auction in 1972.

The theme of this year's event, "It was 40 years ago today," will take participants on a ride back in time to the decade of the original MAM Auction.

The exhibition opens Jan. 6 with a reception from 5-8 p.m. to honor the participating artists. The auction event, which features a cocktail hour with art preview, a dinner and the live auction, begins at 5 p.m. Feb. 4 at the Holiday Inn Downtown at the Park.

Visit [missoulaartmuseum.org](http://missoulaartmuseum.org) or 406-728-0447.

## Paris Gibson: "For love of art"

Paris Gibson Square Museum's annual fundraiser, "For the Love of Art," features a visual smorgasbord of works by regional artists, cuisine from around the world and a festive atmosphere.

The evening, slated for 5-10 p.m. Feb. 4 at Meadow Lark Country Club in Great Falls, includes both live and silent auctions, with proceeds supporting exhibition and education programs. Auction items are on display at the museum prior to the benefit.

Call 406-727-8255 or visit [www.the-square.org](http://www.the-square.org).

## YAM: Auction 44

The 44th annual Art Auction at the Yellowstone Art Museum will be held on March 3. Last year's event drew more than 500 patrons, who had the opportunity to bid on 230 works of art. All proceeds help fund the museum's exhibitions and educational programs.

The exhibition opens Jan. 26 with an artists' reception, and showcases the eclectic mix of styles that have come to characterize the culture of Montana. The annual auction is a premier showcase of regional art that draws collectors from across the country and helps launch emerging artists' careers while highlighting works by some of the region's most prominent artists.

Call 406-256-6804 or visit [artmuseum.org](http://artmuseum.org).

## State of the Arts goes full color

This marks the second issue of State of the Arts to be printed at the *Bozeman Chronicle*, which is able to do four-color presswork on 24 of the newspaper's 28 pages for a total additional cost of \$199 per issue!

MAC is launching this four-color treatment to bring to life the remarkable work of Montana artists featured in this publication. We hope you consider it a good investment of state funding. Let us know: [mac@mt.gov](mailto:mac@mt.gov). Thanks!

- Arni Fishbaugh, Executive Director

## MAC announces Innovation Awards

Eleven Montana artists will receive \$3,000 each from the Montana Arts Council as winners of this year's Artist's Innovation Awards.

The winners (in alphabetical order) are: Philip Aaberg, Angela Babby, Rick Bass, Courtney Blazon, Jill Foote-Hutton, Tami Haaland, April Hale, Charles Nichols, Kathryn Schmidt, Andy Smetanka and Mark Sundeen.

In order to foster environments where the innovation and creativity of artists are valued and celebrated, this program rewards Montana artists who demonstrate innovation in their work as well as originality and dedication in their creative pursuits. The arts council convened three panels of experts (visual arts, literary arts and performing arts) in Helena in early December to review applicants and select the slate of finalists to be presented to the council.

**Read about the recipients on pages 5-7.**



April Hale



Courtney Blazon



Rick Bass



Mark Sundeen



Angela Babby



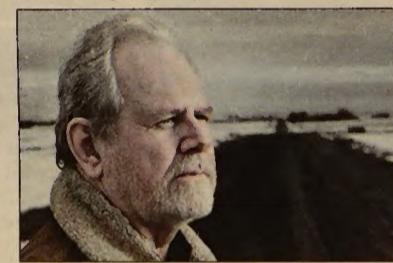
Jill Foote-Hutton



Andy Smetanka



Tami Haaland



Philip Aaberg



Charles Nichols



Kathryn Schmidt

## Shane Center brings new life to old school

By Kristi Niemeyer

A century-old brick schoolhouse in Livingston, vacant for nearly a decade, is creaking back to life again, its sturdy walls now enfolding the Shane Lalani Center for the Arts.

And the community, which has been without a performing arts facility since an arson-caused fire destroyed the middle school auditorium 25 years ago, now has a 250-seat theater and state-of-the-art stage and rehearsal area.

The former East Side School, built in 1902, was designed by C.E. Bell, one of the architects of the State Capitol in Helena. The gracious brick building educated generations of Livingston elementary students before it was shuttered in the early 1990s.

The city purchased the school later that decade and used it for a dispatch center for a few years. But the 30,000-square-foot structure was eventually abandoned again, until it caught the eye of the intrepid thespians at Crazy Mountain Productions (CMP).

The theatre group, which was housed in the Firehouse 5 Playhouse south of town, yearned for more room. "The playhouse had just become too small," says executive and artistic director Russell Lewis. "It was originally designed for a summer vaudeville house, with eight or 10 players."

But CMP had expanded into a year-around company



The old East Side School in Livingston has been transformed into the Shane Lalani Center for the Arts

that was producing community theatre, including musicals with casts of 50-60 actors, and offering Young Actors' Workshops, theatre education classes, and elementary outreach programs throughout Park County.

The city "had tried to sell the school several times," says Russell. "It was just sitting vacant, and no one knew what to do with it."

CMP surveyed the property and decided it would work well as a performance space, with room to spare for a community arts center. They brought the proposal to the city council in 2009, and after six months of negotiations, the city donated the building to the nonprofit organization.

**See Shane Center on page 8**



## ARNI'S ADDENDUM

**Arlynn Fishbaugh, Executive Director**  
afishbaugh@mt.gov

### Happy New Year everyone!

As the end of the year draws near and we lift our heads up high to face another election year, it was highly refreshing to recently hear perspectives from both an esteemed national Democratic pollster and a political strategist to President George W. Bush as to how essential the arts are to the value of life in America. I thought you'd find their perspectives of interest regardless of your political party, so you'll find them excerpted and summarized below.

The first excerpt is a portion of a round-table conversation led by Jonathan Katz, executive director of the National Assembly of State Arts Agencies (the national service organization for all state arts councils) during our Leadership Institute held in West Virginia this fall. Jonathan interviewed three guests about the policy context of state government and the political climate in America. One of his guests was a leading Democratic pollster in America, Montana native Celinda Lake, who heads up Lake Research in Washington, DC.

#### From Democratic pollster Celinda Lake

Celinda Lake is one of the Democratic Party's leading political strategists, serving as tactician and senior advisor to the national party committees, dozens of Democratic incumbents, and challengers at all levels of the electoral process.

**JK:** Celinda, in what directions do you see the political climate moving?

**CL:** Some of the trends have already been discussed – the economy and the budget situations, and I have also heard about the current strong distrust in the government, which may be worse now than even in the Watergate era, as well as strong partisanship polarization and the dramatic emergence of the Tea Party.

This is not your grandfather's Republican party anymore. A recent poll showed that 80 percent of the public still think we are in a recession and that a majority of people expect their personal financial situation to get worse, not better, over the next year. So people are extraordinarily tax-sensitive and money-sensitive.

Those are the trends, but before I see a room of grown people cry, let me tell you that I see great opportunities here as well. One is this economy. The linkage of tourism and economic development with the arts is still very underdeveloped.

And also, I would say we are thinking about that linkage too narrowly. The Imagine Nation poll that we did said that creativity, imagination and innovation were critical for competing in the 21st century, critical to the global economy and critical to recruiting talent to states.

In a current poll we are doing about recruiting talent, we are talking not only to the executives, but also to their spouses. They are as much a decision-maker in whether they move to a state as the executive, and they don't want to move somewhere without culture and good schools.

This is a tough financial time, but frankly, people are less interested in "cut, cut, cut" than they are in setting priorities. I think in that priorities debate there are a lot of opportunities for the arts as a strong community-builder and as an economic benefit.

People are prioritizing K-12. They believe that isn't something that can be delayed. And now we have 74 percent of Americans who believe that their kids will be worse off than they themselves are, which is astounding.

College-educated voters, who have always believed that they could buy their kids' way out of this, now no longer believe they can.

Also remember that only 25 percent of American voters have a college education. It is a very urgent priority with the public that we offer our kids an education that will allow them to succeed and allow them to compete.

People believe that building strong communities is important. They also believe that any three people in America can agree on more than Congress does. Being a place where people come together, where people can come together in new ways – not just in their silos – bringing people together in all kinds of ways is very important.

And then, women. Women will determine the election in 2012. They are increasingly making the decisions, and men are increasingly admitting that women are making the decisions. Women are really looking for two-for-one. We are the ones who gather all the receipts to buy computers for the schools at the same time, we are the ones who started to buy green at the grocery store. Women are thinking about where there can be value added.

**JK:** Let me follow up on that. Are women going to be dominant in the election because they vote more or because they are more numerous?

**CL:** They do vote more and they are more numerous, but they are going to be the deciding factor because right now they are more undecided and they make up their minds later.

Men are more partisanly polarized. The prime example is the 2010 elections: men decided to vote Republican in January. Women decided to vote Republican and tipped the vote during the last two weeks of October.

Women will be the swing vote, and both parties are competing actively for their votes.

**JK:** My instinct when I hear that is that the American public does not think that the future is going to be better and that they are looking for a "change" election. Is that the case? And what does change mean to the different groups?

**CL:** ... As for change and what it means ... we have a majority of Americans (and two-thirds of women) who say that the government still has a role to play. They want the economy and community to be stronger, protecting our families and futures, protecting them from economic harm.

It is a very expansive notion, but right now, change really means getting back on our feet and getting this economy going. Also, Americans right now are really sick and tired of being sick and tired. There is a real collective sadness across the country. People believe that we are losing our preeminent place in the world and collective excellence.

I think arts and culture are still a place where they can find excellence in their kids and communities and celebrate them. People are really hungry for that.

So, change means problem solving, coming together and getting this economy going. It means moving forward. People really want successes and they believe it will be a long

time before we will see any economic successes, so there are other places we can have success and other things that we can do. Again, I think that is an interesting place for the arts.

People are looking for solutions, and there are so many interesting currents going on where you can plug in. You (the arts) can't remake the economy, but you can be part of the solution, both in the long run with our kids and in the short run with our communities. You can be part of the success.

For instance, people don't want to teach to tests; No Child Left Behind has negative ratings. They don't want the next Bill Gates having to study for standardized tests rather than spending time in his garage building something. They believe it takes education and exposure to do that.

**The American economy is going to retain its position in the world through the creative arts. The arts have to be part of the new economy.**

– Matthew Dowd

There are lots of places where you all – being imagination, creativity and community based – can enter in and be one of the success stories.

#### From the strategist Matthew Dowd

Over the past 30 years, Matthew Dowd has helped shape strategies and campaigns for CEOs, corporations, foundations, governments, candidates and presidents. His recent political work includes serving as the chief strategist on two winning re-election efforts – for Governor Arnold Schwarzenegger in 2006 and President George W. Bush in 2004.

In the 1990s he helped former Democrat Texas Lt. Gov. Bob Bullock win election and re-election and began his career as a staffer for Democrat U.S. Senator Lloyd Benson.

He is currently also an analyst for ABC News and Bloomberg Media.

Dowd spoke to state arts council executive directors, chairs and key arts advocacy managers in the 12 western states and Hawaii during a dinner hosted by the Western States Arts Federation (WESTAF) in Washington, D.C. on Dec. 5, 2011. Below is a compilation of some of my notes as to things that were of special interest to me and, I hope, to you as fellow Montanans whatever your political stripe.

From Mr. Dowd:

- The state of change America is going through right now is as major as anything we experienced in World War II and the Great Depression.

Continued on page 7

## STATE OF THE ARTS

*State of the Arts* is published six times a year by the Montana Arts Council and produced by *Lively Times*.

*State of the Arts* welcomes submissions of photographs, press releases and newsworthy information from individual artists and arts organizations.

Please check with the Montana Arts Council for reprint permission.

**Deadline:** The deadline for submissions is Jan. 25, 2012, for the March/April 2012 issue. Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; phone 406-444-6430, fax 406-444-6548 or email [mac@mt.gov](mailto:mac@mt.gov).

**Subscriptions:** *State of the Arts* is available free of charge to Montana residents as a public service of the Montana Arts Council. To subscribe, please call 406-444-6430, or update or sign-up online at [www.art.mt.gov](http://www.art.mt.gov). Out-of-state subscriptions at \$15 per year are welcome – mail your check to the Montana Arts Council, PO Box 202201, Helena, MT 59620.

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Another great way to Go Green!

## CONGRATS TO ...

Missoula author **Deirdre McNamer**, who chaired the five-person committee for the prestigious National Book Awards, and on Nov. 16, announced the winner in the fiction category, Jesmyn Ward for *Salvage the Bones*, at the gala in New York City. McNamer presented the author with a \$10,000 check and a crystal sculpture. As the chair of the fiction committee for the 2011 awards, McNamer was charged with sorting out the logistics of how the five-person committee would sift through the 300-plus entries. "At one point, I was receiving 10 or 15 books each day," said McNamer, a professor in the Creative Writing Program at The University of Montana. "I wanted to make sure every book got a good look by at least two or three panel members, and we started a running tally of our favorites," she said, adding that panelists "gravitated toward many of the same books." The winner, which tells the story of an African-American family in Mississippi banding together in the days leading up to Hurricane Katrina, had an eloquence and power that the panel just couldn't forget. McNamer, who has taught creative writing at UM since 1995, is an accomplished author herself. Her most recent novel, *Red Rover*, was named a best book of 2007 by *Artforum International Magazine*, *The Washington Post*, *Los Angeles Times*, *Bloomberg News* and *Rocky Mountain News*. She has published a total of four novels, and her essays and short stories have appeared in publications such as *The New Yorker* and *Ploughshares*, among others. As former National Book Award finalists and judges nominate panelists each year, McNamer's selection to chair this year's committee offers evidence of her literary reputation. "It was a huge honor to be chosen for this panel," she said. "And it was heartening beyond words to read the many fine books that came our way. Eloquent, moving fiction is alive and well in this country, I can happily report."

Bitterroot Valley author and raptor educator **Kate Davis**, whose new book, *Raptors of the West*, captured the National Outdoor Book Award. She produced the stunning look at birds of prey with photographers **Rob Palmer** of Colorado and **Nick Dunlop** of California. The book was recognized for its design and artistic merit. Judges wrote: "This is a book of action photography and it will rock your socks!" On her blog, Davis writes, "It's like winning an Oscar, minus the statue."

**David Abrams**, whose novel *Fobbit*,

about the Iraq War, was recently purchased by Grove/Atlantic and has a tentative publication date of early 2013. The author, who lives in Butte, has been working on the novel since 2005 when he was deployed to Iraq as an enlisted soldier with the U.S. Army's 3rd Infantry Division. "It's nice to finally be standing in the light at the end of the tunnel (or at least only a couple of steps away from it at this point)," he writes. Stories by Abrams have appeared in many national publications, including *Esquire*, *Narrative*, *The Literarian*, *Connecticut Review*, *The Greensboro Review* and, most recently, *War, Literature and the Arts*. Another short story about Iraq will appear this spring in *Salamander*.

**Melissa Mylchreest** of Missoula, whose poem, "The Gap-tooth Girl," won the *High Desert Journal's* 2011 Obsidian Prize for Poetry. The contest judge, Oregon Poet Laureate Paulann Petersen, said of the winning piece, "With a sashay of marvelous music, 'The Gap-tooth Girl' two-steps down the page. Who could resist this word-tune about a girl whose hips have/ land in them, who spins and turns like a fence-caught feather/ in a gale? Who would want to be able to resist the artfully rough-edged twang of this compelling poem?" Mylchreest's winning poem earned her \$1,000 and publication in issue no. 14 of *High Desert Journal*, which was on newsstands at the beginning of November. Two other poems by Mylchreest were finalists for the prize: "8 Days and 8 Prospects ..." and "Frenchtown." The Obsidian Prize showcases the best fiction and poetry by writers working in or inspired by the West. Mylchreest lives and writes in western Montana where she draws inspiration from the natural world, manual labor, history and the characters she meets every day. Her writing has appeared in *Big Sky Journal*, *High Country News* and *Ranch & Reata* and on Montana Public Radio.

Poet **B.J. Buckley** of Power, whose poems won first and second place, as well as a "Special Merit" mention in the 2011 *Comstock Review Poetry Contest*, judged by Marilyn Nelson. The poems, "Ne Dirvatur Fuga Temporum," "Li Po and the Moon" and "Halo," will be published in mid-2012 in the 25th anniversary issue of the *Comstock Review*.

Helena artist **Tim Holmes**, who was recently commissioned to create the Freedom to Create Leadership Award for Women, which celebrates the inspiring work of extraordinary women who have successfully tackled social challenges using new and innovative approaches, resulting in transformational, empowering opportunities for themselves and women in their communities. This year's recipient is Dr. Cynthia Maung, a Burmese medical practitioner who started a makeshift clinic in Huay Kaloke refugee camp that has become a multi-specialty medical centre that logs more than 58,000 patient visits a year. Established in 2006, Freedom to Create awards the annual prize commission to artists in recognition of their courage and creativity in expressing the aspirations of ordinary people, to encourage dialogue around pressing social issues, and to inspire transformational social change. Holmes's



"Unfolding Flight" by Tim Holmes

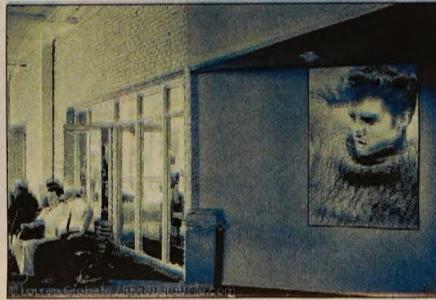
bronze, "Unfolding Flight," was presented at a ceremony Nov. 19 in Cape Town, South Africa. The figurative sculpture depicts a female angel building her own wings in preparation for taking flight. This work is one of the many peace awards Holmes has created during his impressive career. Others include Anima Mundi, (the U.N. Peace Prize for Women), Physicians for Social Responsibility Peace Prize, PeaceLinks Peace Prize, and The Christian Vine, a tribute to Palestinian peacemaker Archbishop Elias Chacour.

Gardiner sculptor **George Bumann** who received the Everly Hoyt Robertson Memorial Award for a Work by a Young Sculptor at the National Sculpture Society's 78th Annual Exhibition at Brookgreen Gardens in South Carolina. His prize-winning sculpture, "Height of Spring," depicts a cow bison with birds. Bumann's work will also be on display at the Coors Art Exhibit and Sale at the National Western Stock Show in Denver, beginning in January 2012.



"Height of Spring" by George Bumann

Photographer **Lauren Grabelle** of Bigfork, whose work was selected for inclusion in an exhibition of music photography at the famed gallery and event space, The PowerHouse Arena in Brooklyn, NY, as part of the New York Photo Festival 2011. The show, "Audio Visual," was on display Oct. 19-Nov. 3. The jury chose "Waiting for the Bus, Graceland," which the artist took years ago while traveling through Tennessee. The jury included the directors of *Spin* magazine, powerHouse Books, The Metropolitan Opera, and the New York Photo Festival. Images by the award-winning photographer have appeared in *The New York Times*, *Newsweek* and *New Science*, adorned numerous book covers and twice been selected for publication in the renowned *American Photography*, volumes 10 and 17.



"Waiting for the Bus, Graceland," by Lauren Grabelle

Bozeman artists **Ralph Wiegmann** and **Suzanne Truman** who were invited to exhibit their work Oct. 20-Nov. 17 in the Reese Bullen Gallery at Humboldt State University, Arcata, CA. The exhibition explores the collaborative relationship between two artists and their work. The artists traveled to Arcata to help HSU's Museum Studies students install their paintings and installations.

Billings painter **Jane Waggoner Deschner**, whose exhibition of recent digital and embroidered work with found photographs opens Jan. 6 at Sherry Leedy Contemporary Art in Kansas City, MO. She also has a show Jan. 30-March 12 at Orange Coast College in Costa Mesa, CA. Her work is currently featured in Hand/Eye magazine and on Mrs. Textiles, a fashion and textiles education blog (mrstextiles.com). She is scheduled to begin a several-month residency at the Santa Fe Art Institute in February.

Quilter Nancy Alley of Boulder, who recently received the 2011 Montana Mentor of the Year Award. Alley has volunteered at Boulder Elementary School since 2005, where she teaches children how to sew in an after-school program. In presenting the award to Alley earlier this year, Attorney General Steve Bullock noted that her students learn more than just how to sew. "They learn patience, pride in their accomplishments and ... the gift of giving," Bullock said. Alley was born and raised in Missoula, then moved to Alaska to help with senior-citizen health programs. She returned to the Lower 48 after retiring and moved to Boulder to be closer to family. Since coming to the small community, Alley has made a big impact in addition to volunteering with the children two days a week. She volunteers at the library's summer reading program, helped establish a Heritage Center in Boulder, and as a member of the Helena Quilt Guild, donates 15 to 20 quilts each year to nursing and respite care homes that she's either made or finished for others. "It's truly amazing that she can do so much for our organization considering all the other organizations in which she participates," Jill Larson, president of the quilter's guild, wrote in her mentor nomination letter. "She speaks with much pride in the accomplishments of her students in Boulder, never getting frustrated with their commitment or lack of skill and rejoicing when each individual completes a project."

— From the *Independent Record*, Nov. 25, 2011

Helena artist **Loren Kovich**, who recently won the President's Award in the 29th annual National Juried Exhibition of the Montana Watercolor Society with his watercolor painting "Kingfisher."

Helena artist **Karen Luckey**, whose painting "Days of Yore" was juried into the American Artists Professional League's 83rd annual Grand National Exhibition, Nov. 1-11 at the Salmagundi Club in New York City.



"From the garment series (dragon, little boy)" by Jane Waggoner Deschner



"Kingfisher" by Loren Kovich

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Send us your good news

Artists, writers, musicians and arts administrators: Please let us know about major awards and accomplishments, especially beyond the borders of Montana.

Send your good news to Congrats, c/o Lively Times, 33651 Eagle Pass Trail, Charlo, MT 59824; or email: writeus@livelytimes.com.

If you include a digital photo, please make sure it's at least 150 lines per inch (lpi or dpi).

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## MORE CONGRATS TO ...

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Bozeman artist **Whitney M. Hall** for receiving an Award of Excellence in the Western Regional Oil Painters of America Exhibit. Hall's painting, "Good Clean Sun," which depicts a Jack Russell Terrier basking in a pile of clean laundry in a morning sunbeam, was exhibited in October at the Lee Youngman Gallery in Calistoga, CA. Her painting "Red Sky" was featured in the September 2011 edition of *Southwest Art Magazine* as part of its annual "21 Under 31: Young Artists to Collect Now" emerging artists competition. Whitney and her mother, artist **Terry C. Hall**, will be exhibitors at the 2012 Western Masters Art Show (formerly the C.M. Russell Art Show), March 14-17 in Great Falls. The two are co-owners of, and co-teachers at, Cobalt Moose Art Studios in Bozeman.



"Good Clean Sun" by Whitney M. Hall

Knife-maker **Joe Olson** of Geyser, whose handmade knife adorns the cover of the January 2011 issue of *Blade* magazine, which features a four-page profile of the artist titled "Guitar Knives of Geyser." Olson has been a full-time knife-maker for 15 years, and received the BLADE-handmade Award for his Guitar Knife series in 2010. The knives, each reflecting guitar themes, combine epoxy inlaid handles with a mosaic Damascus and nickel blade. Olson says he began making knives after suffering a back injury. "I thought that if I learned the mechanical aspects of knifemaking, then art could be brought into play," he tells the magazine. "I also liked that the knife is a meticulously crafted little machine that has to be 'right' before the art really matters." Olson's work is all custom-made, and ranges from \$300-\$400 for a hunting knife to \$5,000 for far more elaborate creation. "I'm lucky because I get to just make what I want – make my art – and people support that," he says.



"It's Only Rock and Roll" by Joe Olson adorns the cover of *Blade* magazine.

Helena photographer **Robert Mathis**, who was named a Silver Medalist during the Professional Photographers of America's International Photographic Competition. He will be honored in January at the PPA's annual convention, Imaging USA, in New Orleans. PPA members receive these medalist designations by earning a merit – a mark of quality and honor – for each of the four images included in their entry to the International Photographic Competition. The level of the award is determined by how many of those four images receive the highest possible honor: acceptance into the PPA Loan Collection, which is displayed at photographic exhibitions, conventions and other photography events. Mathis was one of 20 Silver Medalists, meaning that one of his four merited images will be included in the PPA Loan Collection.

Bozeman pianist and composer **Eric Funk**, whose musical composition, "Vili: Concerto for the Violin Alone, Op 109," makes its world premiere March 12-13 in Budapest, Hungary. Vilmos Olah (nicknamed Vili), for whom he composed the work, will be playing the piece. "It's groundbreaking because, as the title indicates, he will be performing the solo part and the orchestra part simultaneously on the violin, something that he alone can actually do," says Funk. The composer says he "short scored" the orchestra part, with cues for which instruments the violinist must attempt to emulate while also showcasing the solo portion. "Like the Paganini violin works that raised the bar, this new work will one day be critically part of the high-end violinists' repertoire," Funk predicts.

Clarinetist and physician **Sheri L. Rolf** of Billings, who performed with the World Civic Orchestra in Alice Tully Hall at the Lincoln Center in New York City Sept. 25. The orchestra was comprised of participants from all over the United States and as far away as Australia. Membership in the orchestra is by audition and is open to any musician 18 years of age or older who does not hold a position in a full-time orchestra. The mission of the World Civic Orchestra is to use music as a means to bridge the world's differences. "The experience was simply awesome," says Rolf. The otolaryngologist, who holds a master's degree in music from The University of Montana, was a 2011 finalist in the International Clarinet Association Research Competition. She performs with the Yellowstone Chamber Players and the Winds of Montana.

Missoula-based songwriter **David Boone**, who spent a month in London this September completing his new album, *Here's to Losing Control*. The new project sprang to life last spring and was recorded last summer near Bozeman. The demo caught the attention of acclaimed British producer/engineer Danton Supple, known for his work with bands such as The Cure, The Doves and U2. Supple is one of music's most sought-after producers, and was the driving force behind Coldplay's critically acclaimed *X&Y* and *A Rush of Blood to the Head* albums. Accompanying Boone on the album will be famed composer Audrey Riley, who has arranged for the likes of The Cure, Smashing Pumpkins, The Foo Fighters, Coldplay and Dave Matthews. The collaboration is once again backed by The Mercenaries, featuring some of the Northwest's finest musicians.

Helena saxophonist **Wilbur Rehmann**, who fronted the Wilbur Rehmann Quartet in a performance Oct. 28 at the historic Cadillac Hotel in San Francisco. Rehmann took the stage with three hot Bay Area jazz players: E. Doc Smith, drums, Sam Peoples, piano, and Ariane Cap, bass. The hotel's owner and manager Katherine Looper wrote, "Your music was uplifting and inspiring! It really got the audience to 'raise the roof'!"

**Karen Kaufmann**, recipient of the National Dance Association's 2011 Scholar/Artist Award. Her lecture, "Movement as a Metaphor: How Persistence, Strategy, the Tao, and the Ostrich Helped Build School Dance Programs," was delivered at the NDA Oceans of Opportunities Conference in San Diego on April 1, 2011, and she delivered this lecture/slideshow during the Fall 2011 Provost's Distinguished Lecture Series at The University of Montana. Kaufmann, a professor in the UM School of Theatre and Dance, has been spearheading dance integration programs in K-12 schools and her lecture addresses the successes, challenges and life lessons experienced while advocating for dance in education. Kaufmann has recently accepted the position of director of the Creative Pulse Program. She also directs the CoMotion Dance Project, which makes natural connections with the curriculum (math, science, reading, etc.) through pushing back the desks and dancing it. Classes are taught by highly trained professional dance educators.

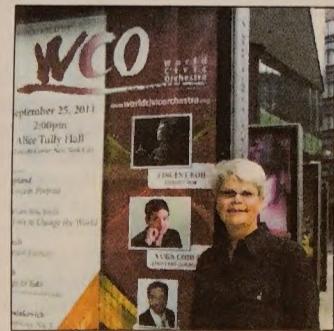
The **Archie Bray Foundation for the Ceramic Arts** in Helena, which received a two-year grant from the Windgate Charitable Foundation totaling \$148,800. The grant will support artist fellowships and studio costs for four long-term residencies, and scholarships and studio costs for eight summer residencies. In addition, six private individuals have each committed to providing \$5,000 fellowships for long-term residents, and two individuals are providing scholarships for summer residents. Creating fully funded residencies and summer stipends is critical to the Bray's mission of providing "a fine place to work" for ceramic artists. The support from the individual fellowship sponsors and the Windgate Foundation helps to reduce the financial burden on the residents during their time at the Bray. "This gift from the Windgate Charitable Foundation will be an incredible benefit to our artists and will allow

them to focus more of their time in the studio," says the Bray's Resident Artist Director Steven Young Lee. Providing financial support to each resident artist "helps the Bray fulfill its mission and reinforces its commitment to furthering ceramic art," he adds. The principal goal of the Windgate Charitable Foundation is a private grant-making foundation established in 1993. A principal goal of the foundation is to fund projects that promote art and craft education.

The **Charles Ringer Studio and Gallery** in Joliet, which is celebrating its 40th anniversary. The studio was started 40 years ago by Charles and Emily Ringer, who settled in Joliet after working and traveling the country in a portable studio for three years. Sculptor Charles Ringer says the evolution of the studio and gallery space "has been a slow and steady progression" that has afforded the couple "a unique perspective on the art of life." The work has evolved from intricate, small figurative pieces into a variety of inside and outdoor kinetic and structural sculptures (one of which is currently on display at the Bozeman Sculpture Park). The artist's creations can be found in many museums and corporate headquarters, and in private collections worldwide.

The **Big Sky Documentary Film Festival**, which received a \$10,000 grant from the Academy Foundation of the Academy of Motion Picture Arts and Sciences to support special programming at the ninth annual festival, Feb. 17-26 in Missoula. The funding supports filmmaker retrospectives and a unique music-themed sidebar titled "Big Sky Mix Tape." The Academy Foundation awarded \$455,000 to 25 U.S. film festivals for the 2012 calendar year.

"We are extremely grateful to The Academy for their support," said Big Sky Festival Director Mike Steinberg. "Without their generosity this sort of programming would simply not be possible." "Big Sky Mix Tape" will feature new and historic work that conveys the depth and beauty of music in human life.



Sheri L. Rolf at Alice Tully Hall

**Bench Elementary School** in Billings, which received a \$500 check for its art programs. The check was donated by **Bess Fredlund** and **Leslie Blair** of the Education Foundation, which put on the second annual Celebrity Challenge during Saturday Live in September. The event featured baseball players from the Big Sky All Star Little League, which made it to the Little League World Series U.S. championship game last summer in Williamsport, Pa. The challenge, similar to the television show "Minute to Win It," pits contestants against each other as they complete different tasks in less than 60 seconds. Baseball player **Ben Askelson** won the title for Bench Elementary, the school he represented during the competition. Fredlund, a dancer, and Blair, a musician, both wanted their \$500 donation to go toward the arts, a subject that has suffered cuts nationwide. Every once in a while, learning should be fun," Fredlund told the *Billings Gazette*. The school's principal, Sandie Mammenga, agreed. "The arts are extremely important – children need exposure to different types of what our society and our culture have to offer them, and art is one of those things," Mammenga said. "Arts encompass everything from music to theater to painting and so the more exposure our children have to that, the more well-rounded the child is."

— From the *Billings Gazette*, Nov. 8

### Whitefish Review celebrates fifth birthday

The Whitefish Review celebrated its 10th issue and fifth anniversary in December.

Issue no. 10 features an interview with Tom Brokaw, who speaks about his love of the outdoors and what he learns from spending time in Montana. As part of the mix from 30-odd artists and writers, the magazine also includes the fourth installment of the "conversations" series, pairing up Montana's new Poet Laureate Sheryl Noethe and novelist David Allan Cates in an off-the-cuff dialogue; the poetry of Melissa Kwasny; and the first published writing from Columbia Falls ninth grader Meredith Stolte.

Featured artists include John Rawlings, Barbara Schwartz Karst, Donna Gans and Michael Haykin.

Author Rick DeMarinis recently called *Whitefish Review* "the premier literary magazine in the Northwest."

Visit [www.whitefishreview.org](http://www.whitefishreview.org).

## ARTIST'S INNOVATION AWARDS

# MAC announces 11 award winners (from page 1)

## Visual Arts

### Angela Babby, Billings

Visual Artist: Enamored art glass mosaic on cement board

Angela Babby's ancestral heritage is at the heart of her commitment to art as a vocation. Smoke, Red Cloud, Shot in the Eye, Wood-pecker, Crow Feather and Her Many Pipes – all names in her family background – create a vision of a time filled with challenge, change and natural spirituality to which she feels a powerful connection. (Babby's family is from Pine Ridge, SD, where she is an enrolled member of the Oglala Sioux Tribe.)

Art glass brings a sparkling dimension to Babby's work. She sees the numinous qualities of nature captured in the iridescence and saturated color of the glass.

This medium allows her to push the limits of reality by juxtaposing the real, expressed by her expertly rendered glass on glass kiln-fired portraits, with the unreal, heavily iridized ripple glass expressing an oil slick on the ocean.

Vivid colors cause an emotional reaction in the viewer and the carefully crafted bead- or quill-work details create the impression of a painting. These incongruities make the work interesting, unique and multifaceted.

"Using modern colors and iridescent glasses I combined unexpected materials to reflect the dire nature of the subject. This work caused me to wonder what effect a more detailed face could have upon the overall effect of my work."

"I started to enamel details by painting the glass pieces with a material similar to pottery slip and firing them in a kiln to over 1,000 degrees. This ancient technique becomes fresh and modern when coupled with vivid colors and patterns."

The visual arts panel particularly responded to Babby's use of traditional Native American figures in such a non-traditional way. They felt that the mix of her painting technique and other approaches made her work fresh and unique in technique and style. The panel considered her combination of finely rendered detail with geometric color pattern very innovative and effective.

### Courtney Blazon, Missoula

Visual Artist: Pen and marker on paper, found objects and collage

"It wasn't until I graduated from art school that I stumbled upon markers," writes Courtney Blazon. "At first I used them on specially designed marker surfaces, but eventually started using hot press print-making paper with the markers, and suddenly I felt able to convey all the ideas I had in my imagination ..."

The artist decided to incorporate three-dimensional elements into her bodies of work. "I have always been fascinated by dollhouses and natural history, so I conceived an entire natural history expedition ... I built from the ground up a dollhouse and furnished it with



**"Naming Ceremony"** by Angela Babby

hand drawn wallpaper, made-up creatures, as well as found natural history objects. ... I drew a series of 10 drawings and an entire history and story of the island, the dollhouse, as well as the girl the story was built around."

Blazon has been teaching herself to sculpt figures out of polymer clay, and says the process has opened up a new world of possibilities. "I love the idea of making a 3D figure in a multiformal environment, that I can then create a whole world around in a 2D way."

About the samples she submitted in her application to illustrate the arc

of her artistic innovation, Courtney writes, "I was beginning to mash up myths and fables more often with natural history and science, the very things I have the most interest in, and although it was exactly what I wanted to say, I felt that the concept was open to interpretation for the viewer if that's what they wanted."

Panel members observed a nice combination of good painting, assemblages and arrangement of things, and described her work as very clever, intelligently combining multiple visual genres

in huge, ambitious pieces. The panel felt that Blazon has developed a language and reaches out to the audience, involving them in the storytelling process.

### Jill Foote-Hutton, Red Lodge

Visual Artist: Interactive collaborative ceramic installation

"The act of storytelling through images and words is an active and communal process," writes Jill Foote-Hutton, who is the recipient of the Jessie Wilber and Frances Senska Individual Artist Award, established by a private gift to the arts council from Stacy Hamm and Sage Walden.

"What begins as open black space is quickly filled by the audience with their stories and their images, the availability and potential of chalk whispering, 'Take hold and make your mark,' is too much to resist. Relationships between the figures on the ground take shape and just as quickly change with the addition of information. The gallery walls become a contemporary and ephemeral palimpsest."

Innovation for the artist comes at the intersection between artist and audience. "Many ceramists list the need to have interaction or engagement with their audience before the mug/bowl/plate is valid as a utilitarian object. ... I want the line (between audience and artist) to eventually disappear. At the very least I want it to greatly blur."

"The gift I receive in return is in the harvesting of the stories. The stories and images find their way onto my series of narrative ves-



**"Campion Necklace"** by April Hale

sels, completing a cycle of creative dialogue."

She says the illustrative style of her vessels "is born of a love of Letterpress, graphic novels and contemporary puppetry."

In Foote-Hutton's work the panel saw innovation in all aspects of the ceramic form. They felt she was engaging an audience in a way that relates to the idea of community and communal use, beyond just a reference to a vessel.

They saw her work as outrageous, playful and formally aware, yet intentionally rebellious. They were drawn to her use of social networking and imaginary worlds. They noted that her work breaks the aesthetic standards of functional, formal ceramics and is exciting in terms of her relationship with her audiences.

### April Hale, Bozeman

Visual Artist: Jewelry/adornment, sculpture

"Similar to a mad scientist, I combine materials that are not connected in nature," writes April Hale. "Seeds, bones, animal skins, found objects and felted wool are locally derived materials that I use as metaphors for the life cycle, wilderness, and human/wild interaction." The artist says innovation takes the form of constant evolution, based on her artistic progress and connections to place.

Although the adornment and sculptures are fragile, and often on the verge of decomposition, the pieces "simultaneously carry the potential to renew life through the seeds from



**"Simple Origins"** by Jill Foote-Hutton

which they are constructed and the decomposition that threatens the integrity of the work."

Hale was formally trained as a metalsmith, but no longer limits herself to creating adornment from metal and other permanent materials. "I now embrace those plant and animal parts that I find in my local ecosystem. This shift toward more ephemeral, locally derived materials better communicates my artistic goals of questioning our role in the life cycle and gaining an understanding of place."

Hale believes her work is innovative within the field of contemporary jewelry. "I am questioning both the traditional materials and the ideas of permanence usually assumed to be important aspects of adornment. I make jewelry because, by putting it on our bodies, it inherently serves as a representation of our personalities and lifestyles."

Panelists felt Hale's work was extremely original, and appreciated her ongoing questioning of a commitment to land and wilderness and what it means to be "native." They felt her sample work showed a deep awareness of dialogues in contemporary art.

They responded to how she is challenging issues of permanence and definitions of beauty, and noted the care with which she prepares and shows her images. Panelists described her as "a natural history explorer currently inhabiting the body of an artist."



**"Les deux enfants d'Adelard"** by Courtney Blazon

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### MPAC hosts Showcase and Conference in Fort Benton

Seventeen professional performing artists will showcase samples of their work on Saturday, Jan. 28, in the Fort Benton Elementary School auditorium as part of the 29th annual Montana Performing Arts Consortium (MPAC) regional booking conference. The showcases are free and open to the public.

Showcases for the first six artists begin at 8:30 a.m.; the next set of six artists begin at 12:30 p.m.; and the final set of five artists takes the stage at 3:45 p.m.

These showcases offer an opportunity to sample a wide variety of media and entertainment from some of the finest performing artists in Montana and the region.

Although the showcases are free to the public, the conference requires advance registration and will take place in the Fort Benton Agricultural Center and Museum. This year's conference includes a workshop by human jazz artist Christian Swenson, titled "Taking Risks, Thinking Outside the Box," and designed to give artists and presenters an entirely new perspective on their work.

Information is available online at [www.mtpformingarts.org](http://www.mtpformingarts.org) or by calling 406-585-9551.

**Continued on next page**

## AHIRC lists health-care resources for artists

The Artists Health Insurance Resource center, AHIRC.org, offers an up-to-date, comprehensive and unbiased database of health-care resources for artists, performers, freelancers and the self-employed.

According to the website, "The health-care reform legislation passed by Congress will finally make health insurance available and affordable for the American artist. As the changes begin, AHIRC is here to guide you through the legislation and how it will affect the visual and performing arts and entertainment communities. Our mission is insure every artist in the United States by 2014."

The Q&A guide, titled "Every Artist Insured," offers an easy-to-read, remarkably helpful overview of the new law. Sections for employers and seniors are also part of the report.

The website also features a comprehensive searchable database; with info available by state; brief guides on getting affordable health care and health insurance in cities around the country (although Montana is not on the list); and a video that explains the new law.

## ARTIST'S INNOVATION AWARDS

(From previous page)

### Kathryn Schmidt, Bozeman Visual Artist: Painting

Like many artists before her, Kathryn Schmidt is intrigued by the figure. "My tendency is to make scenes with the figures, all the while looking for the delivering image, a painting that contains the world. ... Looking back over my work, it seems autobiographical to me in that it registers my states of mind at the different stages."

"I feel the important changes are the growth of one's ideas and the continual and (hopefully) brave exploration of themes and ideas," she writes.

Schmidt notes that artistic innovation can take many forms, and mentions some of her artistic heroes. Lucian Freud, for example, steadfastly painted the figure through many years of "innovation," and his work outlasted many of the "innovators"; and Max Beckmann, whose great virtuosity makes his work still look powerfully modern.

"My work is evolving in that the use of figurative elements has changed over the years, the figures have gotten better, and perhaps I have been innovative in my use of the nude in that I have in recent years found some ways of using it in contemporary settings."

"And in a bigger sense, there is my revolutionary idea that art should contain ideas and should be more engaged in our culture, which is both a new and old idea."

The members of the visual arts panel saw Schmidt as a truly visionary painter at the top of her game, who connects to the anxiety of current times and channels it in her work. She tackles big themes such as married life, aging and morality.

Her painting is accessible and challenging, while showing a certain vulnerability and visual poetry. She articulates an easy intermingling of regional and national themes.

### Andy Smetanka, Missoula

Visual Artist: Silhouette, animated film

Andy Smetanka works almost exclusively with silhouettes, both animating them and capturing them in still images. By shooting still images with a digital camera, he captures a broader range of subject material in a shorter time, sometimes making several images in a day.

Smetanka says he is also "addicted to the magic of creating movement with silhouettes." The artist sometimes devotes weeks or months in the studio to making short animated films with his Super 8 camera.

"I simply like the look of very old film... Not all accidents of processing and handling are happy ones, but apart from looking good and authentic in my movies, these small defects add a certain element of risk and chance to the process itself..."

Smetanka seems to value some of the unpredictability inherent in his craft. "As a filmmaker I am fully in control of the shooting and editing, but not of the outsourced stage that turns 'my' medium into the actual strip of finished film that carries the images." He also has no control over the process by which the plastic film is projected and re-recorded into digital video files, or the chance inherent to chemical processing itself, which he describes as "an alchemy of dashed hopes and bewildering surprises."



"His Tightening Gyre" by Kathryn Schmidt

"By the time the footage comes back to me, six months might have elapsed since I first shot it. In an era of instant filmmaking, perhaps the mere act of waiting for weeks with fingers crossed is innovative."

The panel interpreted Smetanka's work as completely innovative in content and form, all while being "low tech." They found his work samples beautiful and distilled, and felt it reflected

his deep connection to the place he lives.

They appreciated the way he's wedded to discarded technology, but in a very personal way, instead of a nostalgic way. Smetanka's work is highly professional, and reflects his knowledge of his influences and the history of his media.

## Literary Arts

### Rick Bass, Yaak Valley

Writer: Poetry, prose, fiction, literary non-fiction, screenwriting

In his artistic statement, Rick Bass says, "In a time of great economic, ecological, and social delamination, is it not valuable to identify and celebrate places where beauty still resides – whether on the landscape or in the best and illuminated regions of our hearts? It is important to me also that these celebrations and illuminations be completely organic and earned, which is to say, sustainable rather than forced, and possessing integrity rather than being sentimental or saccharine."



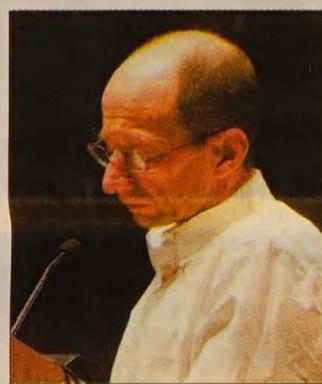
"Fall Gathering" by Andy Smetanka

When asked to describe his artistic innovation, Bass describes a broad, varied and fearless approach to writing. Trained and employed as a wildlife biologist and then a geologist, he began his publishing career in the mid-1980s by writing hunting and fishing articles for sporting magazines – a pursuit he continues, having served as contributing editor to *Sports Afield*, *Field & Stream* and *Contemporary Sportsman*.

He goes on to describe his work as a short story writer, author of fiction, historical fiction and non-fiction, screenwriter

and documentarian. "There is perhaps no written form I have not attempted ... it certainly might have made more career sense to focus on one or two genres and then working to make a name for myself in that one or possibly two genres, but I hate to imagine the creative pleasure I would have missed by limiting myself to such narrow constraints."

The panel felt that Bass was an extremely productive artist whose work shows great breadth and depth, stretching through genres. They responded to him both as a prominent and inspirational writer.



Rick Bass

relationship between self and other, and how can I explore these roles?"

The panel felt that Haaland addressed her evolution as a poet very clearly, and noticed an arc and huge growth in her work. She provided an academic analysis of her own innovation that they felt was very well stated.

The panel also noted that Haaland looks inward for innovation. They were struck by the honesty of her work and her ability to treat sometimes-common subjects in poetry in ways that are fresh and have a powerful impact.

### Mark Sundeen, Missoula

Writer: Literary non-fiction

Mark Sundeen comments on his artistry, "What unites my work thematically is the search for authenticity amidst the simulated."

The innovation in his work stems from intentionally blending genres. "My literary work represents an innovation in the genre

of creative nonfiction that has been developing over the past four decades ... a genre that blends memoir, journalism and essay, and does so with a novelist's knack for narrative arc, character, voice and theme."

"... In *Car Camping*, I jettisoned the clear-eyed reporter of travel tales for an unreliable, biased, stymied and largely fictional narrator. *The Making of Toro* is simultaneously a parody of a 'behind the scenes' memoir, an experimental novel about the

**Continued on next page**



Tami Haaland

### Tami Haaland, Billings

Writer: Poetry

About her writing, Tami Haaland says, "There is no question that I want to learn as much as I can about poetry, which is a long study and a life-long pursuit."

Haaland articulated quite clearly the arc of her artistic innovation. "In recent years I have deliberately expanded the range of my writing by experimenting with form, narrative, ellipsis and segmentation. I regularly teach myself new forms or pose questions that guide my work."

"When I approach a traditional form I will often write in that pattern during the span of a week or two in order to internalize the pattern and begin to understand how it works."

"Once I understand the form in this rudimentary way, it may reemerge in my work when I least expect it, or I may deliberately revisit the pattern."

"Sometimes I pose questions..."

- "How much of a narrative can be omitted without losing the narrative all together?"

- "How can one write a grieving voice without giving way to grief?"

- "How can I create a male voice when I am accustomed to writing female voices?"

- "How can I represent the voice of an institution?"

- "How can I account for many versions of the same story?"

- "How many narratives can coexist simultaneously without canceling each other out?"

- "What is the relationship between self and other, and how can I explore these roles?"



Mark Sundeen  
(Isan Brant photo)

## ARTIST'S INNOVATION AWARDS

(From previous page)

interplay between art, illusion and reality, and a bumbling narrative of a trip through Mexico and California looking for bullfights.

"Perhaps the best indicator that my innovations were a success is that while both books were listed as nonfiction in the U.S., they were published in Europe as novels."

As a reporter, Sundeen has researched and told the story of Daniel Suelo, a man who successfully stopped using money, as well as barter and debt, more than a decade ago. His relationship with Suelo also inspired his work as a memoirist and an essayist: "As a memoirist, I have included the story of my own years of disillusion with money, of contemplative drifting, and of my friendship with Suelo. And as an essayist I have synthesized religious, economic and political thought to explain how Suelo's life follows traditions as old as Buddha and Jesus, and as young as Thoreau."

The panel found a striking pleasure in reading Sundeen's submission. They felt his writing was topically very innovative and timely, as well as strong and dynamic, and responded to its experimental quality. The panel lauded his work as being "really alive" and offering an atypical and compelling western voice.

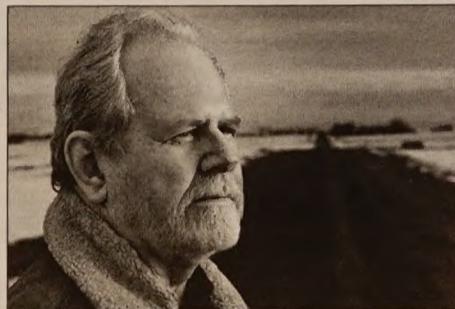
### Performing Arts

#### Philip Aaberg, Chester

Performing Artist: Musician, composer

Philip Aaberg was inspired by this quote from the cellist and conductor Pablo Casals: "The child must know that he is a miracle, that since the beginning of the world there hasn't been, and until the end of the world there will not be, another child like him."

"Innovators, all ... and this idea has guided my life as a concert pianist, composer, and teacher," writes Aaberg.



Philip Aaberg

'pianistic' or idiomatic. I hope they are now."

The panel recognized Aaberg as a strong educator with clear ties to his community, and noted that his work shows great musical evolution. The panel responded to his building of an artistic sensibility, specifically in Montana. In his work and application, the panel saw an ongoing curiosity that they found admirable – he never stops searching for what's next. This translated to his ability to really engage his audience.

#### Charles Nichols, Missoula

Performing Artist: Musician, composer

In talking about his work, Charles Nichols says, "I compose electro-acoustic and acoustic music, research new instrument design and telematic [using technological devices to transmit information over long distances]

After graduating from Harvard, Aaberg says his real work as a composer began after he read *Winter in the Blood* by James Welch, and *Wolf Willow* by Wallace Stegner. "These works said to me, Art can be made about where you grew up ... the Hi-line of Montana!" These writers gave me the courage to use the things that make me who I am.

"The tools I have acquired as a composer are through studies of other music and pure musical analysis. ... What formed my voice was the wind, the distance, the loneliness, the grandeur and the beauty of the high plains.

"As a pianist, I have studied many traditions, from notated European music to American barrelhouse ... There truly is no right or

wrong way to play the piano if you make it serve your muse. I've incorporated other folk instrumental techniques and drumming techniques in my piano compositions and playing. These playing techniques were not considered

'pianistic' or idiomatic. I hope they are now."

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Charles Nichols

concert streaming, and perform interactive computer music and structured improvisation on electric violin."

Nichols reflects on his work as a composer, researcher, educator and electronic designer. The innovation in his work centers on exploiting the musical potential of the computer, which can be used "to expand the expression of traditional musical instruments, extend the performance gesture of the player, and turn recorded natural sounds into music."

"Programming in the computer can record and loop instruments in multiple speakers, so that a player can create their own accompaniment during the performance, or radically change the timbre of the instrument in response to dynamic or pitch, exaggerating the acoustic properties of the instrument. Effects in the computer can unlock the musical expression in recorded natural sounds, like filtering children talking into pitched melodies or granulating stones grinding and sticks cracking into rhythmic phrases."

"I am one of a few computer music researchers in the world applying the discipline of haptic [of or relating to the sense of touch] human-computer interface design, usually associated with robotics and computer science, to the development of computer-music controllers ... The innovation of telematic performance is in collaborating with geographically distributed artists regularly without traveling, and performing for audiences who you would not ordinarily reach."

The panel praised Nichols for working in a medium where the borders and the boundaries haven't been established, and change with technology. They acknowledged his impressive and diverse collaborations, and his immense output in a variety of work that's received recognition. He's also a very influential teacher.

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#### Gabby Giffords: Finding words through song

Thanks to music therapy, ABC News reports that Congresswoman Gabby Giffords has relearned speech. Giffords suffered from aphasia, the inability to speak because of damage to the language pathways in her brain's left hemisphere.

Music provides a way back to language by layering words on top of melody and rhythm.

Find the story at [abcnews.go.com](http://abcnews.go.com).

— Society for the Arts in Healthcare Newsbrief, November 2011

## Arni's Addendum (from page 2)

- Americans have lost complete trust and faith. Political trust is at an all-time low. But while Congress has a 14 percent approval rating, Americans do have trust in local government and local institutions.

- The American public describes themselves as "orphans."

- When it's a hard time, polarization is rampant. People are looking for a sense of community ... a sense of connection, belonging and purpose. People want to see cooperation, and a sense of convergence.

- In terms of political gamesmanship, "do it my way or the highway" isn't going to work. For advocacy to work, there has to be a convergence ... the more "local" you can make the solution, the better. We need to present solutions.

- People want conversations that are value-based. Political decisions are made first by the gut and heart. As to values – people are looking for authenticity.

- People have 'problem fatigue.' They want stories about the positive.

- When asked about the culture wars of the late 1980s and if this is still a part of the political conversation of today, Dowd said that the culture wars have fallen to the wayside. There is no desire to enter into the fray again by any party. The country has moved beyond this.

- The American public is interested in issues that unite us instead of divide us.

- All of Facebook is about wanting to be connected. In studies, 17 percent of kids say their best friend is someone they have never met, and these friendships are built through social networking.

- The number-one option people want when buying a home is a front porch. They want to know their neighbors and feel connected.

- In his view, the American economy is going to retain its position in the world through the creative arts. The arts have to be part of the new economy. Our status in the world will be related to the arts, and the death of Apple computer founder and CEO Steve Jobs has brought the creativity conversation to the fore.

### Finding a place in the middle ... together

The Montana Arts Council conducted a public poll of its own in 2003, funded by the Wallace Foundation, to find out the public's perceptions on arts participation. Many of you may remember the survey

polled 1,000 members of Montana's general public and found that:

- Nearly two thirds of residents statewide identify themselves as arts and cultural participants.

- In the past 12 months, more Montanans have participated in arts and cultural activities than sports, volunteer work, civic activities or school activities. The only leisure activities that Montanans participate in more widely than the arts are outdoor recreation and church.

- Montanans value arts and cultural activities most to have fun, followed by the chance to share an event as a family experience, and then for the social opportunity to see friends and neighbors. After fun and social interactivity with family and friends, what is the next most important aspect sought from the arts? Quality programs or offerings.

- Three quarters of Montanans are influenced to attend arts and cultural events when there is the chance to hear or see something special.

- The next highest motivator to attend is personal interest in the material itself, followed by the chance to accompany a family member or friend. Families in this context may be multi-generational, traditional or non-traditional.

- Three out of four Montanans believe that the arts provide good to excellent benefit to communities.

It's a wonderful way to end this year and toast the new one with the knowledge that the arts are the solution to much of what ails all Americans.

Thank you to the thousands of Montana artists whose creativity defines what it means to be a Montanan, and whose creative spirits burn so brightly. Thanks to the arts educators who help form creative minds and bodies and the artists and innovators of tomorrow! Thanks to our 400-plus arts organizations across Big Sky Country and the momentous work you do.

The Montana Arts Council is proud to serve all citizens of the state, working to help build a Montana that is the very best place to live, learn, work and play, because of the arts.

Happy New Year to you all!

## Shane Center (from page 1)

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"There was a great outpouring of community support," says Lewis. "It was a large grassroots effort."

Kelley Dowdell, part owner of the local ACE Hardware Store, helped head the capital campaign that was launched that fall with the intent of raising \$1.25 million.

Dowdell says she was undaunted by the hefty goal. "I like fundraising, especially when you're asking for money for something that's a really, really good cause."

In addition to CMP's reputation for high-quality community theatre and educational outreach, the group's more expansive goal of developing an arts center was appealing. "The greater vision of an arts center will be a tremendous asset to the whole community," says Dowdell.

Renovation of the old school began in January 2010, when contractors began installing new electrical and plumbing systems, a new heating and cooling system, and ADA-compliant bathrooms. As money began to sift in, workers also began transforming the gym (added to the school in 1946) into an auditorium, with lobby, dressing rooms and a green room.

CMP's four-person staff saved money by completing much of the carpentry and finish work themselves, with help from a flock of volunteers. "Our skill set as a theatre production company allows us to do the majority of the work at the staff level," Lewis says. In addition, community members "were down here daily for 10 months, making it happen."

A year into the capital campaign, CMP had moved into the building and was preparing to stage its first production, Andrew Lloyd Webber's musical "Cats." The first show in the new theatre "went phenomenally well," says Lewis. "Everyone felt they were part of something unique."

But the organization was still "a little shy of our first-year goal," recalls Dowdell. Suddenly, within a two-week period, "two donors pledged major gifts that made up two-thirds of the total."

A generous gift from Sal and Carol Lalani, along with another major gift of \$100,000 from an anonymous donor brought the fundraising total to just over \$1 million. In addition, the Lalani's offered to match all new pledges up to \$125,000 until April 1, 2011. The challenge was met, and the dream of creating an arts center was well on its way to reality.

In honor of the generosity of the Lalani's, the CMP board voted to name the new facility the Shane Lalani Center for the Arts, in memory of the couple's son, who died in 2008 while in his early 20s. The auditorium is named The Dulcie Theatre, after Carol's mother, Dulcie Pomajbo, a longtime fan of Firehouse 5.

Other donors who made large pledges include Mike and Eve Art and Don and Marilyn Murdoch. Kirk Michels, the architect for the project, donated many of his services, and others in the community made substantial gifts ranging from \$10,000 to \$25,000.

"The community of Livingston understands that when they see a good thing, they need to get behind it," says Dowdell.

Livingston is already an arts-rich town, sporting another theatre group (Blue Slipper), and a plethora of private and nonprofit galleries, including the Livingston Depot Center, the Danforth Gallery and the Livingston Center for Arts and Culture.

Other nonprofits in the community have embraced the project, says Lewis. At the onset "we held discussions with the other arts organizations in town, and essentially asked, 'how can this new facility help you?'"

"We're not interested in duplicating what exists," adds Dowdell. "We're interested in providing resources and access that they might not have."

When it's completed next fall, the Shane Center will house a 2,500-square-foot ballroom connected to a sound-insulated music room, a commercial kitchen, classrooms, dance facilities, music and art studios, office space for nonprofits, and a large conference room designed for meetings and presentations.

The combination of spaces offers Livingston "a resource we don't really have for classes, book talks, film series – all kinds of things," says Dowdell. Various rooms have already been rented for private parties, recitals and a dance class.

But both Lewis and Dowdell are quick to point out that the capital campaign isn't over yet. The goal of \$1.25 million "is bare bones," says Lewis. "It allowed us to make the building useable, but there's more to be done."

And of course, there are many more plays to stage. In January, up to 100 children from the area will present "The Three Musketeers" as part of CMP's Young Actors Workshop. A community theatre production of "Anything Goes" opens in March, and CMP partners with the high school this spring to stage "Phantom of the Opera."

Over the next year, CMP will shed its moniker and officially become the Shane Lalani Center for the Arts. "It reflects the fact that we're becoming more than a production company," says Lewis. "We're taking on more responsibility for other facets of the space."

The renovation of the old school has attracted visitors throughout the project, including former students. "A major contributor who graduated from East Side School in the late 1940s showed us where he had put his initials in some of the concrete work," says Lewis.

"Throughout the project, people have popped by to take tours," he adds. "They're just happy to see a great old building put to use again."

For more information, call 406-222-1420 or visit [www.crazymountainproductions.org](http://www.crazymountainproductions.org).



The ever-popular musical "Cats" was the first show to take the stage at the new Shane Lalani Center for the Arts.

## CONDOLENCES TO ...

The family and friends of former Montana Ballet Company owner and artistic director Ann Chadwick Bates. She died Nov. 23 in Santa Fe, NM, after a long bout with cancer. Bates was born May 9, 1954, in Madison, WI, and grew up in Bozeman. She received a bachelor's degree in communications and media from MSU Billings, and a master's degree in international politics from the University of Bradford in England. Her love of the art of dance led her to study in Kansas City, Salt Lake City and Denver, training at numerous dance departments, studios and in workshops with Alvin Ailey Dance Company and Twyla Tharp. Bates started her first dance school in the ballroom above the Ellen Theatre. With help from a devoted group of students, parents, supporters and family, she founded the nonprofit Montana Ballet Company, designed to create dance performances for Bozeman audiences. As artistic director, she brought the first Nutcracker Suite ballet to Bozeman in 1983. Additional projects included a summer workshop for students, The New York Connection, which brought in dancers and teachers from New York City Ballet and the University of Utah to choreograph students for the performance; and an annual new spring show which toured statewide to rural schools with teaching programs and performances. Bates moved Montana Ballet to the historic Fraternal Order of Odd Fellows building and eventually bought the property at 221 E. Main St. The structure was destroyed in the March 5, 2009, gas explosion that rocked downtown. Over 22 years, Bates inspired, encouraged and touched thousands of people through dance. She also employed hundreds of dancers, teachers, choreographers, other performing and graphic artists, actors, musicians, set and costume designers, lighting and sound techs, with many local businesses and individuals donating in-kind services. She also loved gardening, and her most recent venture was to help organize a large community garden for the residents of the Eldorado area where she lived. "She will be missed and her gifts will live on," writes former MBC board president Michelle Thiel.

— from the Bozeman Daily Chronicle, Nov. 30

The friends and family of nationally known artist Sheila Rieman. She died Nov. 17 in a single-vehicle accident on I-94 east of Billings, on her way to an art opening at a gallery there that was featuring some of her paintings. She was 53. Rieman, who lived in Sentinel Butte, ND, was a frequent visitor to the Rocky Mountain Front and portrayed its landscapes and wildlife in a colorful, compelling fashion through pastels, and more recently oil paint. For at least 20 years, Rieman was a popular exhibitor at the C.M. Russell Art Auction in Great Falls, where she won the 1994 Tuffy Berg Award and the 2002 Artists' Choice Award. "She was a master of color and light," Sara Walsh, owner of Latigo and Lace in Augusta, told the Great



"Just Before Dark" by Sheila Rieman

*Falls Tribune.* "Her technique was loose, but she captured the essence of her subject beautifully." Gallery Interiors in Billings was among a half-dozen that represented Rieman's art. Gallery owner Joe Booth told the *Bismarck Tribune* that the artist had earned a national reputation for pastels and oils rendered with superior draftsmanship in bright vibrant color. "She was highly regarded among art circles. Everybody knew who she was," Booth said. Rieman's friend and fellow artist, Connie Herberg of Shepherd, told the Bismarck newspaper that Rieman frequently taught other artists about color theory and color temperature and in so doing, constantly re-evaluated her own work. She said Rieman switched from pastels, with that medium's array of hundreds of colors, to oils, where fewer base colors force the painter to invent color by mixing. "She didn't lose anything, her core was so good. She just knew art better than nearly any artist out there," Herberg said. Rieman had displayed her work at Latigo and Lace since 1992. "She was my very dear friend, a colleague, and an artist of extraordinary talent," says Walsh. "She was able to see the beauty in reality, whether in an animal or a landscape, and share that special vision with us. The depth of her talent will live on in her paintings, but we will miss her so, so much – her innate goodness, her irrepressible sense of humor, her kindness, and her down-to-earth realness."

The family and friends of Dale Alan Madson. He died Oct. 31 after a tragic accident at Stillwater Mining Company near Nye. He was 42. Madson was born July 20, 1969, in Sheridan, WY, to Bruce and Donna Madson (Donna is director of the Carbon County Historical Society in Red Lodge). He moved to Missoula as a teenager and attended Big Sky High School, and then worked at Stimson Lumber until it closed. After a family tragedy in 2008, he moved to Red Lodge where he began working at nearby Stillwater Mining Co. Madson enjoyed camping, hunting elk and deer or fly-fishing many of the streams and creeks throughout Montana. Family and friends remember him as "a gentle soul who loved to make people laugh with his laid-back attitude."

# ABOUT MUSIC

— By Mariss McTucker

## Off in the Woods:

### *Smoke Signals*

Produced by Off in the Woods, recorded and engineered by Robert Lang at Robert Lang Studios, Seattle, WA, 2011

It's always interesting to listen to Montana-inspired music. Songs seem to teem with references to Big Sky Country, being away from it, trying to get back to it, reveling in it. This first effort, from some young

Polson men who call themselves Off in the Woods, is no exception.

Fronted by talented vocalist/guitarist Jon Schumaker, the four-piece band plays its way through nine self-penned tunes, all but one by him. Schumaker is joined by Sean Burress, bass and guitar, Layne McKay, sax and guitar, and Nathan Noble, drums.

The fellows are several years removed from Polson High School, having attended there together. They went their separate ways for awhile, but then came back home and decided to get serious about forming a band.

The songs are lengthy, yet the lyrics are simple expressions, wrapped around Schumaker's dynamic vocal presence. He has a habit of repeating lyric lines and phrases, sometimes just words, and embellishing them with dips and bends and wails, to stunning effect. He sounds a bit like ex-Doobie Brother Michael McDonald, already possessing outstanding control.

Background chatter opens the first piece, the slowly thoughtful "Place to Ponder," with its echo-y effects and bluesy vocal bent. "A Man and His Guitar" has strummy, sustained guitar chords, thick bass and cool drums ("My guitar has no soul of its own, so I give it mine on a short-term loan").

The title song, "Smoke Signals," is syncopated and jazzy, cool and percussive. It recounts the urgency of getting out of the city, being called home by Montana's lure ("Montana fired-up").

Burress's composition, "Turquoise Trail," is the lone instrumental; it's bluesy, with an almost Latin feel, peppered with great sax and percussion that weave around a simple melody.

"Aspen Grove" is sweetly country, romantic. And the boys channel the seminal spaghetti western on "The Good, the Bad, the Dubly." How fun! It's moody and minor-keyed, reggae-fied, with high vocal wails, chunky sax honks, squirrelly electric guitar, muscular bass ... Yowza! I smell a hit.

The group frequently gets into a jam-band frame of mind on their tunes, but the instrumentation is so good and Schumaker's voice so powerful, the music continues to appeal. Besides, dancers like that.

The production is sparse and wonderful. McKay attended engineering and recording school in Arizona and interned for engineer Robert Lang at his Seattle studio, and there, through that connection Off in the Woods got to record this CD. Watch for more good stuff from these guys.

## www.Twang: Had It with You

Recorded by Jake Fleming at The Shed Bozeman, MT; produced by Buck Buchanan and Sandy Dodge, Buck Naked Productions, Manhattan, MT, 2011

The new effort by one of Montana's best country bands is out, and it's another danceable winner. Buck Buchanan, Sandy Dodge and the fellows from Bozeman have crafted a 12-song compendium that covers all the country styles, heavy on cool pedal steel and guitar inflections.

Most of the tunes are written and sung by singer and guitarist Buchanan, although a couple of great covers are thrown in.

New to the group is guitarist Marcus Engstrom, replacing long-time member Jim Lewis, who left to pursue other musical interests. Whereas Lewis is a Fender Telecaster man, Engstrom, originally from Sweden, plays his own creation – an Engstrom guitar. The album contains numbers featuring each guitar player, adding variety to the CD's sound.

Other members of the band are Russ Olsen, vocals and bass, and Johnny Regan, vocals and drums. Guests Mark Mattix, fiddle, and Carol Buchanan, harmony vocals, help out.

From the twangy, shuffly get-go of the opener, "Pardon Me," your feet are tappin'. Engstrom's silky touch shares instrumental duties with

Dodge's signature pedal steel licks. A great muscular and chunky Telecaster sound from Lewis underpins "Guardian Angel," with its quick, syncopated tempo and country-rock stylings.

"Dear Patsy," written by Buchanan along with Kenny Williams and Kostas, is a love letter to the great Ms. Cline. It's soft and smooth, has shimmery brushwork from drummer Regan, and sports clever lyrics playing off Cline's song titles.



The cover song, "Caught," sung by Olsen, is about every strayer's worst nightmare, where bliss turns to crap in a heartbeat; and Buchanan's "Y'all Keep Texas" is a great jitterbugger, and a laugher, too. It's a kicked-up thumb-of-the-nose at those southerners who think their state is the best ("Drink your Lonestar beer, we'll drink microbrews"). Dodge slays it with his white-hot steel riffs on the Bob Wills-styled tune.

"I Take It on Home" is tender and bluesy with a Willie Nelson nuance; it's a lazy-tongued delivery by Regan from a man who stops for a few drinks on the way home, is tempted, yet remembers who he's got waiting for him. Bill Anderson's "I'll Go Down Swinging" gets a good feeling-sorry rendition, and sparkling drums propel the galloping dancer, "Hands on the Wheel."

The finale is the best pedal steel tune of all time, and one of the coolest instrumentals ever, Santo and Johnny's "Sleepwalk." Trust me when I say Dodge's rendition will give you goosebumps every time. Yowza! I'm sure it's the favorite belt-buckle shiner of www. Twang's crowds wherever they go.

Visit the group at [www.twang.org](http://www.twang.org).

## Tammie Jones: Angels in Disguise

Recorded, mixed, and mastered by Dan Nichols at Soul Tree Recording, Helena, MT, 2011

Helena songwriter and guitar-player Tammie Jones, member of a zillion bands, just put out a country-folk album she wrote and arranged over the last three years. There's the two-step, a waltz, and some bluesy stuff thrown into the pot.

She's backed by the considerable talents of a gaggle of Helena pickers: producer Dan Nichols, percussion; Derek Hofer, acoustic guitar and mandolin; Doug Melton, electric guitar; Jon Flynn, Dobro; and Mike Killeen, acoustic guitar. Jones also plays electric bass and does all the vocal work, including harmonizing with herself on the self-penned tunes.

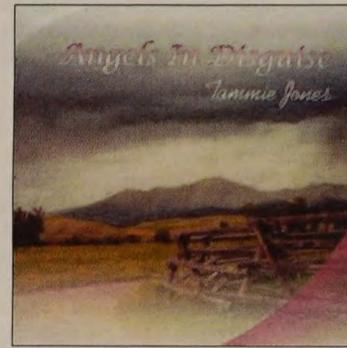
The only cover is the last number, a cool rendition of the traditional folk song, "John Riley." Here Jones's arrangement fits well, with its western gallop and straightforward singing and soaring harmonies.

Her notes say her pieces are about "people I've known, contemplation of love, memories, social situations, and family ties and expectations." She's also been singing since she was a tot.

A loping country gait and sweet Dobro propels the title tune, "Angels in Disguise"; Jones's caroling soprano is Parton-esque, by way of one of her influences, Emmylou Harris. She gives gentle advice in "Pebble Song" ("You see yourself a rolling stone; you're only just a pebble").

The tender balladry of "Picture This" is bittersweet. It has nice instrumental work and cool chords. The snappin' gait of the country-rocker, "Heartbreak" has what-for lyrics ("Do you really own a heart ... baby, you can't even find heartbreak").

Jones is not afraid to lay it on the line in her song poems. Her recording offers a good cross-section of the country-folk flavor.



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## State of the Arts welcomes CDs

State of the Arts welcomes CD submissions by Montana musicians for inclusion in the About Music section. The recordings must be professional, commercially available, full-length CDs, with cover art and liner notes. Brief biographical information on band members would be helpful to the writer.

Please send submissions to either the Montana Arts Council, PO Box 202201, Helena, MT, 59620; or Lively Times, 33651 Eagle Pass Trl., Charlo, MT 59824.

## Max Hatt

Produced, recorded, and mixed by Tim Drackert, Glass Hatt Productions, Helena, MT, 2011

If you're feeling the need to seriously chill out, this is the album for you. Tim Drackert, aka Max Hatt, who is better known as the guitarist in the Helena bossa nova/jazz combo Rio, has released a quiet and thoughtful album of instrumental standards and original compositions.

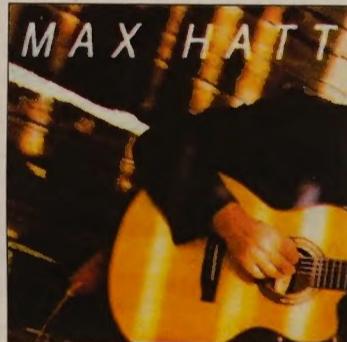
Drackert's liner notes tell us the tunes are inspired by Montana's openness – what he calls "the Big Lonely." The covers are penned by some of the greats in the business – Burt Bacharach and Hal David, Benny Golson, Henry Mancini; you get the drift.

Drackert/Hatt's relaxed style on the first number, Jimmy Webb's "Wichita Lineman," is quietly elaborated. His cleanly enunciated fretwork shows on his own "Aftermath," and his "In a Quiet Place" is slowly jazzy.

The Bobby Scott/Ric Marlow beauty, "Taste of Honey," softly rolls in, builds and mesmerizes. Golson's "I Remember Clifford" gets oodles of relaxed dissonance, whiffs of bossa nova; and in Mancini's "Moon River," Hatt's smooth style wraps around the main theme in a contemplative way. Ditto on the Bacharach/David smash, "Alfie."

There are lots of accomplished maneuvers in these lyrical and melodic works. The sound recording is excellent as well.

Visit [www.maxhatteddaglass.com](http://www.maxhatteddaglass.com).



## ABOUT BOOKS

### Conjugations of the Verb To Be

By Glen Chamberlain

Published September 2011 by Delphinium Books, Harrison, NY, and Encino, CA  
\$11.95 softcover

In "Amongst the Fields," the first story of Glen Chamberlain's striking debut collection, *Conjugations of the Verb To Be*, a dreamy teenager growing up in the tiny Montana town of Buckle tries to fathom infinity.

Her physics teacher, the formidable Miss Brethwaite, calls her a "moon-eyed girl," who draws pictures and makes up stories on her lab reports and exams. Still, she contemplates physics on almost every page: "We have very little in common, Miss Brethwaite and I, except a curiosity about infinity. And what is that? Surely something more than velocity but less than love."

Miss Brethwaite returns later in the book, when she leaves a community skating party and glides along the moonlit Mulkey Slough toward Buckle. "Making her way home in an unusual way reinforced that she was at best an explorer and at worst a pilgrim. In either case, she was a woman who this night had a destiny to fulfill."

This slender thread of destiny snakes through each story in Chamberlain's trim collection. Many of them are formed around the farming families in Buckle – the tale of orphaned Ada, whose husband disappears in a snowstorm; the wonderful story "Stacking," which traces a tragedy that haunts two families for three generations; and the poignant "A Mother Writes a Letter to Her Son."

Chamberlain also debarks from Buckle. In the title story, an aging adjunct university professor contemplates her diminishing future as she works a crossword puzzle; in "Romance Writer," the author of romance novels realizes her husband is having an affair; and in the haunting "Twin Bridges, Montana," the children of an orphanage trapse onto a frozen pond, where they've discovered a boy lodged deep in the ice, with eyes wide open "as if he looked on the scene above him with both shock and wonderment." The stories the children create about the dead boy are rich in all that is lacking in their world – love, warmth, family – and sustain them, long after the boy disappears from view.

Chamberlain, who lives in Bozeman and teaches writing at Montana State University, has won a Pushcart Prize, the first Gilcrease Prize for fiction and the Rona Jaffe Award for both fiction and creative nonfiction. Mary Clearman Blew says she writes "with an otherworldly loveliness that is all the more lovely for being grounded in this world."



Glen Chamberlain

Author photo: Michael D. Johnson

Photo credit: Delphinium Books

Photo credit: Encino Books

Photo credit: Delphinium Books

# ABOUT BOOKS

## Lona Hanson A Novel

By Thomas Savage, with an introduction by O. Alan Weltzien  
Published September 2011 by Drummond Institute and Riverbend Publishing, Helena, MT  
\$14.95 softcover

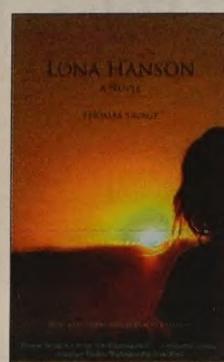
Drummond Institute and Riverbend Publishing have reissued the second novel by renowned Montana author Thomas Savage (1915-2003) – an effort sure to bring a new generation of readers to “a writer of real consequence” (*Washington Post Book World*).

The new edition of *Lona Hanson*, which was originally published in 1948, features an introduction by O. Alan Weltzien, who notes that Savage “stamped his own independence as he set about writing the Rocky Mountain West he knew first hand, from the inside.”

*Lona Hanson* was one of Savage’s best-selling novels, and establishes many of the themes of Savage’s later works, *The Power of the Dog* and *The Sheep Queen*.

Set during the Great Depression, *Lona Hanson* vividly depicts the struggle for survival of a ranching dynasty on the Montana-Idaho border. The title character, ranch woman Lona Hanson, is passionate, driven, domineering, and ultimately tragic. She grows up fatherless, and learns to run the 20,000-acre ranch her family has inherited from her fierce great-grandfather. But in a ruthless quest to save the ranch, she loses her family and her humanity.

“The canon builders of the West have made regional flattery with its big skies, men to match the mountains, and geographies of hope such an obligation that a subtle practitioner like Savage goes unnoticed,” writes novelist Thomas McGuane. “In my view, Savage may be the best of all the western novelists, after [Willa] Cather.”



## Extremophilia River Rats, Timber Tramps, Biker Trash, and Realtors: New and Selected Writings

By Fred Haefele  
Published October 2011 by Bangtail Press, Bozeman, MT  
\$16.95 softcover

Helena author Fred Haefele says his new collection of essays “provides little knot-hole panoramas to some of the subtler shifts and larger upheavals the past two decades have brought; both to me, personally, and to the Rocky Mountain West I call home.”

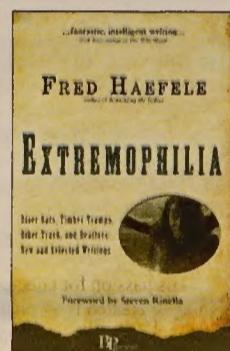
From working as a timber faller and a tree doctor to profiling environmental protestors and parsing through his own preoccupation with Ken Kesey, Haefele has followed his curiosity into the most extraordinary corners of the place he’s chosen to call home.

In “Heart Shot,” about a hunting expedition in the Swan Valley with his wife, writer Caroline Patterson, he tells us what shooting a buck has to do with writing: “A good line in a good story is like the right shot at the right time. It fills your head with its sound. It echoes, and these echoes connect everything, make things different, but on a level that won’t quite let you say how or why.”

At his most skillful, Haefele’s words reverberate that same way, whether he’s having a near-death experience while rafting with his grown children on the Clark Fork, bringing his expertise as an arborist to bear on “the demon beetles” that are slaying North American forests, or writing an affection paean to Missoula in “More than a Hiding Place.”

Author Rick Bass says that the collection “contains fantastic, intelligent writing about a life well-lived,” while Deirdre McNamer opines that, “The West, as filtered through Fred Haefele’s utterly distinctive sensibility, is a gorgeous giant with a dark laugh.”

The author of the award-winning memoir, *Rebuilding the Indian*, Haefele has had work published in *Outside*, *Salon*, *Wired*, *Big Sky Journal* and *The New York Times*.



## Books, Crooks and Counselors How to Write Accurately About Criminal Law and Courtroom Procedure

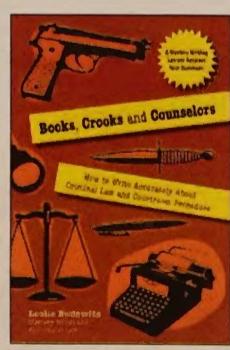
By Leslie Ann Budewitz  
Published October 2011 by Quill Driver Books, Fresno, CA  
\$14.95 softcover

Leslie Ann Budewitz, a practicing lawyer with more than 25 years’ experience and a published mystery writer, points out that a legal thread runs through the fictional world. “From *Bleak House* to John Grisham, great fiction has been created from the inherent drama of a legal proceeding,” she writes.

In *Books, Crooks and Counselors*, the Bigfork writer offers a comprehensive guide to law to help writers create more realistic characters and storylines. The book addresses a wide range of legal issues that can arise in fiction, including criminal and civil law, criminal investigation and procedure, how trials are conducted, civil and criminal penalties and legal terminology. It also covers adoption, probate and malpractice, and offers insights into the daily work lives of lawyers, judges and their staff.

“A mystery writer’s bible,” says *New York Times* bestselling author Laura Childs. “Clear, concise and infinitely useful ... a smart, easy-to-understand legal guide for mystery writers that will keep your mystery accurate and your story moving.”

Budewitz is no doubt putting her knowledge to work in a new series, *The Food Lovers’ Village Mysteries*, which will debut from Berkley Prime Crime in 2013.



## Nicaragua Surviving the Legacy of U.S. Policy

Photography by Paul Dix, edited by Pamela Fitzpatrick  
Published 2011 by Just Sharing Press, Eugene, OR  
\$34.95 softcover

More than 20 years after the end of the U.S.-funded Contra War in Nicaragua, we’ve almost forgotten a conflict that’s indelible for its survivors.

In this breathtaking, bilingual book, Livingston photographer and peace activist Paul Dix offers a visual accounting of the aftermath of the bloody civil war between the Contras and the Sandinistas.

Dix and his partner, editor Pamela Fitzpatrick, bring depth and humanity to a painful legacy. Both of them arrived in Nicaragua in 1985 to work with Witness for Peace, and Dix spent the next five years there, armed with a camera.

He and Fitzpatrick returned in 2002, and began trying to locate more than 100 of the people Dix had photographed during the war. Ultimately, they spent 17 months over the course of eight years tracking down war victims and chronicling their stories.

The book highlights 30 of these people in more than 100 dramatic “then and now” images, paired with brief descriptions of their first and last encounters with the subjects. In addition to the history of the war as told by its survivors, and prologues by poet and author Gioconda Belli and environmental and education activist Richard Boren, Mark Lester offers a brief overview of U.S. involvement in Nicaragua dating back to the 1850s.

“Pam and Paul’s dedication to this project transcended the boundaries of journalism. It was an act of solidarity and a labor of love,” writes Boren, who was actually rescued by Dix and other colleagues from Witness for Peace after being kidnapped and held by the Contras.

The black-and-white photographs are riveting – as are the five children’s drawings that depict contra attacks. “To see the true price of war, you must look in the face of the innocents who endure it and hear their voices,” writes author and radio commentator Jim Hightower.

Dix and Fitzpatrick compassionately bring those faces and voices to life, helping us to erase our national amnesia.

— Kristi Niemeyer



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## Send us book ideas

Two Helena publishing companies welcome book ideas.

**Farcountry Press** invites writers, photographers, and illustrators to submit their book ideas for consideration.

Farcountry publishes award-winning books on regional popular history, natural history and national parks for a general audience and for children. The company also publishes color photography books on regions, states, cities and national parks, but generally does not publish poetry or fiction.

Please send book proposals to: Acquisitions, PO Box 5630, Helena, MT 59604. Include a self-addressed, stamped envelope or your materials will not be returned, and do not send original art or photographs. For more information, visit [www.farcountrypress.com](http://www.farcountrypress.com).

**Riverbend Publishing** also welcomes book proposals about Montana and the West. The company publishes award-winning books on regional history, natural history, photography and Glacier and Yellowstone national parks, plus cookbooks and fiction.

Send proposals to Editor, Riverbend Publishing, PO Box 5833, Helena, MT 59604. Visit [www.riverbendpublishing.com](http://www.riverbendpublishing.com) for more information about the company.

## Blue Heaven River Rats, Timber Tramps, Biker Trash, and Realtors: New and Selected Writings

By Willard Wyman  
Published October 2011 by the University of Oklahoma Press, Norman, OK  
\$21.95 hardcover

Willard Wyman spent four decades as a wrangler, guide and packer in the Bob Marshall Wilderness and California’s Sierra Nevada range. He traverses Montana’s backcountry again in his second novel, *Blue Heaven*.

Set in the Swan Valley of the early 1900s, Wyman tells the story of Fenton Pardee – a charismatic character from his first novel, *High Country*. The young stock handler has survived a gruesome train wreck that almost derailed Bill Cody’s Wild West Show, and is making his way westward on horseback, trailing three pack mules and “liking the country more as he slanted up into it.”

He crosses the Continental Divide, and in Lost Bird Canyon, stumbles into the camp of Tommy Yellowtail. The young Salish Indian becomes his mentor and guide to this uninhabited land, and together they build a packing business that suits them both: “Tommy wanted to stay in his mountains; Fenton wanted to learn about them.”

It was something Pardee had gleaned from watching Bill Cody: “Maybe it’s better to be a regular part of this country than it is to take it somewhere else and try to sell some of it off as truth,” he says.

The pace of this story is almost languid, like rocking along in a saddle, as the earthy, resourceful characters that populate the Swan and Missoula valleys unfold. Pardee seems mythical, a man who knows what’s needed before anyone else does.

Wyman writes with deep affection and nuanced understanding of a livelihood that’s nearly vanished. My son, who’s a packer and guide in the Bob Marshall, loved his first book, and I’m sure will feel right at home in this one. William Kittredge lauds Wyman’s latest effort as “another vital (if sometimes politically incorrect) humdinger of a novel.”

The author resides in the coastal range of Northern California, and was formerly a writing instructor and dean at Colby College and Stanford University. His first novel won two Spur Awards from the Western Writers of America.



## Growing Up in the Rockies Remember Me

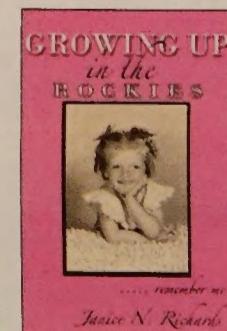
By Janice N. Richards  
Published 2011 by AuthorHouse, Bloomington, IN  
\$18.99 softcover

Janice N. Richards takes a fond look back at her life in the mining town of Butte in her new memoir.

Nostalgia abounds as Richards recalls simpler times, the joys of childhood, her mother’s involvement in church organizations and the way everyone in town seemed to respect her father. “I was the musician, the adventurer, and a lover of life,” she says. “I challenged everything I could and enjoyed life as much as I was allowed to.”

The author hopes that by sharing her story, she can convey “the true meaning of family,” as well as her deep appreciation of “Mother Nature’s canvas and how she had painted it.”

Richards, who also wrote *Dreams of Yesterday*, was born in Butte and earned a bachelor’s degree in secondary education from Eastern Montana College (now MSU Billings). She is now retired after 40 years of teaching in Montana, Idaho and Nevada, and resides in Rupert, ID.



## ARTS IN EDUCATION

**More Art: The importance of lifelong learning in the arts**

"I do not want art for a few, any more than education for a few, or freedom for a few."

— William Morris

By Allison McGree

We each have a story. It is uniquely ours, and the tales we tell ourselves are some of the most amazing, agonizing and significant. Stories are given life and explored through our words and our images.

The arts help us discover and share our stories and allow us to relate on a deeper and more basic level to one another. Art is important to each of us, independent of circumstances such as age, social standing, race, country of origin, or gender. Art allows us all to think creatively and to keep ourselves challenged, engaged and alive. Art is a tool to help each of us to share and discover who we are and to continue the process of growth across a lifetime.

**My first inspiration**

My grandmother has been a friend, mentor, and an amazing artist. Without her, I would never have entered the art world.

She facilitated my artistic expressions and allowed me to find my passion and to follow it early. She has since lost the use of her hands to arthritis and for various physical reasons she spends most of her time dependent on others and in her bed.

Yet with all of these limitations, my grandmother remains an artist. She can look at a beautiful sky and tell me how to paint it. She can sense the shadows of a building as the sun passes overhead, and observe emotions in a human face. Her artist's eye has not disappeared.

A few years ago when she could no longer paint on her own, we started creating art together. I am her hands and try very hard to release my own artistic vision so that I can hear hers. We paint together, and then she often spends hours looking at, critiquing and analyzing our work. I can see the spark of a passionate artist in her eyes.

My grandmother doesn't love art any less than she did 30 years ago. She just needs someone as a vehicle to help her tell her story. If I ever find myself in a similar state, I can only hope that I would have access to art as well.

**The value of lifelong learning**

Art education must expand past the classroom and across a lifetime. It has been determined that lifelong learning is important for each of us to feel our pulse.

"Knowledge desires always increase; it is like fire which must first be kindled by some external agent, but which will afterwards propagate itself," wrote the English author Dr. Samuel Johnson.

If you aren't learning, you are slowly declining — it's as simple as that. Children need

art, so do adults and older adults. In "How to Unleash your Creativity," Ron Beghetto discusses the ways in which early experience influences creativity later in life.

He found that "by first or second grade, students realize that the game of school requires replacing the question 'Why?' with 'What do you want me to do and how do you want me to do it?'"

This idea of learning doesn't stop after college. We desperately need to reassert our creative minds, at all ages.

The number of older individuals in our communities is growing rapidly. The monograph, "Creativity Matters: Arts and Aging in America," predicts "in two years, there will be as many people over the age of 65 as there are under 20."

The piece, written by Gay Hanna and Susan Perlstein and published by Americans for the Arts, suggests we need to begin "claiming our creativity: realizing that we're actually reclaiming it, that it was always, rightfully, ours to begin with."

Benefits for art education in aging groups go beyond improving health, building morale and fostering social interaction. "Art also helps to build community, is uplifting and gives caregivers a break," note Perlstein and Hanna.

As we age, we also find ourselves in sometimes painful and tumultuous situations. Life does not remain static — loved ones are diagnosed with diseases and accidents occur that bring the reality of mortality crashing to the forefront. How do you explain or walk through these emotions and continue happily living? One way that works for me is with a paintbrush in hand.

Life can be inexplicable, difficult, trying and surely overwhelming at times. I am convinced art allows us to "not know" somewhat comfortably. Art allows us to create something beautiful and to move forward, while simultaneously allowing us to connect to one another.

**The arts in healthcare**

Another important and non-traditional place for more art is in the healthcare field.

The arts in healthcare involve a large and very diverse group of people and programs, from sick children and their families creating art to the entire population viewing art in an attempt to create a more uplifting atmosphere.

Art has been proven to "decrease depression and anxiety" even in the face of a chronic illness, writes Barbara Bagan in an article in *Aging Well Magazine* titled "Aging: What's

Art Got to Do With It?" Art allows kids in hospitals to be an artist and not just a sick kid; they are seen as more than their diagnosis through art.

The University of Iowa has turned its hospital into an art gallery and has documented that their patients have shorter hospital stays based on the artistic environment they are a part of.

The Children's Healing Art Project in Portland, OR, pairs a practicing artist with young hospital patients to create art together. Some of the work shows images of colorful spirals and animated super heroes fighting off cancer.

One young man who passed away in 2008 created Bacon Boy to tell us about his battle with leukemia. Bacon Boy's super powers include shooting hot bacon grease out of his

left hand, bacon bits out of his right and beaming meat vision with rays of corn dogs and sausage links as he battles his arch-nemesis Fry Guy — a cast iron skillet on a flying skate board!

Bacon Boy is just one example of the amazing creations that can fill a child's mind with imagination and possibility.



The Children's Healing Art Project in Portland, OR, pairs practicing artists with young patients.

**The arts are for all**

There are many diverse and connected avenues where life-long learning and participation in the arts are vitally important. The challenge is to get more art out into more areas where it needs to be.

"We are all creative, not just a select few," writes Bagan. The benefits of the arts among all age groups, among all levels of ability and in every situation are undeniable. It is important to allow each individual to fulfill their creative potential.

We need to get more artists and art teachers out into the world and to return a sense of value to creativity. In order to get and keep art programs running, we need to look toward our communities for financial support and offer statistical evidence about the significant improvements that the arts brings.

A world without music, dance, color, culture, or creativity would be utterly bleak and depressing. The arts are a beautiful part of each of us, and it's vital that we work to make them available for all people.

**Author Allison McGree**, a former teaching artist with the Art Mobile of Montana, has created Project More Art (MArt) with artist and teacher Maggie Carlson. The project is designed to "promote, facilitate and support individuals of all ages in the healing, exhilarating, and educational experience of art." Learn more at [www.projectmoreart-mart.com](http://www.projectmoreart-mart.com).

## The Drama Teacher's Survival Guide, # 2

### Activities, Exercises and Techniques for the Theatre Classroom

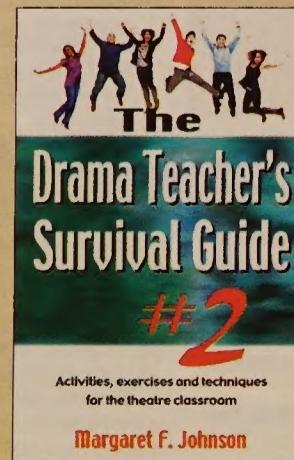
By Margaret F. Johnson

Published 2011 by Meriwether Publishing, Colorado Springs, CO

Margaret Johnson, who retired from Sentinel High School in Missoula after 37 years as a drama teacher, brings her considerable experience in the classroom and on stage to her new book.

"I did not go into teaching theatre with the idea that I would 'create' great Hollywood or Broadway actors," she writes in the introduction. "I wanted my students to enjoy being onstage, take pride in what they accomplished, and hopefully attend theatrical productions throughout their lives."

While her first book focused on staging a complete production, the second offers the outline for an eight-unit course on theatre arts, with chapters devoted to group activities, improvisation,



technical theatre, choral reading, mime, stage fighting and more. Each chapter includes detailed information, examples and suggestions to help students understand and appreciate the world of theatre.

The book includes a step-by-step 10-day assignment, using monologues for character development, and a unit that teaches students how to write their own shows. Examples are provided with illustrations, photos and proven ideas. Reproducible forms, tests and handouts are also included, as well as a list of additional resources.

"So often, doing theatre in a school setting, I've wished for a wise colleague to provide support," writes drama teacher Tammi Allison. "Margaret Johnson's wit, encouragement and experience jump off the pages . . . ."

## ARTS IN EDUCATION

# The Creative Pulse: Revitalizing arts education

**By Karen Kaufmann,  
Professor of Dance at  
The University of Montana**  
Summer 2012 marks the 22nd anniversary of the nationally known arts and education graduate program held each summer in Missoula, The Creative Pulse. The brainchild of Dr. James Kriley (then dean of The University of Montana's School of Fine Arts) and Dr. Randy Bolton (UM theatre professor), the Pulse serves as one of the landmark arts education programs in the U.S. and has contributed to the advancement of hundreds of arts and K-12 educators.

Well-known for its impact on the personal growth of participants as artists, teachers and human beings, the Pulse has graduated over 150 students with a Masters of Arts in Integrated Arts and Education since its founding in 1990. These teachers have gone on to enrich programs for thousands of students in Montana and throughout the nation.

Many students who are talented in the arts and many other disciplines don't display their talents on standardized tests. Since the passage of No Child Left Behind legislation, the Creative Pulse faculty has developed innovative approaches to help educators and administrators deal successfully with testing agendas that don't suitably measure student achievement or life skills. The Pulse enabled teachers to enhance their student's critical analysis, creative thinking, problem-solving and personal initiative.

### Engaged faculty

The Creative Pulse is now directed by Karen Kaufmann, professor of dance, who has taught in the program since its inception. The core faculty includes co-founder Bolton, Rick Hughes (chair of Media Arts, who served as Pulse director for two years), art historian Dr. Raphael Chacon, and theatre professor Dr. Jillian Campana.

Dr. Stephen Kalm, Dean of the College of Visual and Performing Arts, has taken an active role in the Creative Pulse's future development and advancement. A dedicated



Graduate students Kate McAlaine, Alisha Meyer and Wendy Warren explore kinesthetic learning during the Creative Pulse, June 2011.

staff supports graduate students from admission through to graduation.

### A blend of theory and practice

The Creative Pulse's course offerings continue to evolve with 21st century initiatives and common core standards. Today, the program's core philosophies and fundamental processes are based on theories of teaching and learning as diverse as Integrated Learning and Assessment, Teaching as a Designed Experience and New Digital Technologies.

The program actively engages teachers in Multiple Intelligences throughout the two years of coursework, enabling them to develop their own intelligences in new and often unexpected ways and helping them better understand the learning needs of their students.

The Creative Pulse embraces and explores critical thinking processes, enabling students to develop, refine and integrate these processes into their own thinking and learning experiences, as well as those of their students.

### Rediscovering the artist within

The rigorous five-week program immerses students in lectures, artistic practice, readings and group projects. Studio creative work occurs in the mornings through weekly apprenticeships, enabling graduate students to enter into new areas of artistic expression.

Apprenticeships include creative writing, still image design, African drumming, vocal

performance, creative movement, acting and digital media production.

The intensive afternoon seminars blend theory and practice, providing the pedagogical grounding for teaching theories and exposing students to contemporary thinkers in arts education.

Seminars in 2012 will include "Leadership and New Directions," "Digital Technology in the Arts," "Spatial Intelligence: The Convergence of Life," "Art and Design," "The Reflective Teacher: Exploring Teacher Identities through Music," and "Teaching and Cultures."

### Moving arts ed into the future

"Let's Get Serious about Cultivating Creativity," an article by Steven J. Topper and George D. Kuh, refers to this time period as "the creative era" and calls for colleges and universities to nurture creative talent and develop specific policies and practices to do so, warning that we can't "just leave it to chance that we are adequately training rising generations to assume their roles as creative workers and responsible citizens." (*The Chronicle of Higher Education*, October 2011)

The 21st Century Skills Map and the Common Core State Standards honor the fusion of the 3Rs (core academic content mastery) and 4Cs (critical thinking and problem solving, collaboration, communication and creativity and innovation).

The Pulse faculty recognizes the importance of refueling teachers beyond traditional methodologies, in order to nurture the cornerstones of creativity, and encourage lateral thinking, brainstorming, comfort with ambiguity and risk-taking.

The ultimate goal is to enable teachers to deploy their own curiosity and imagination and actively develop it in their students. Achievements of these goals are evidenced by the success of our students.

For details, visit [www.umt.edu/creativepulse](http://www.umt.edu/creativepulse) or call 406-243-4970.

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### Grants help libraries expand childhood literacy

The Montana State Library (MSL) has received \$45,000 in grant funds to expand the library's statewide early literacy initiative, Ready 2 Read.

Launched in 2009, the program is an effort to help parents and caregivers understand the value of sharing language and literacy with their children.

A grant of \$35,000 from the First Interstate BancSystem Foundation will be used to support training of librarians to further their expertise in early literacy and early childhood education.

Additional funding will be used to support expansion of the popular Ready 2 Read Goes Wild! trunks, which provide childcare providers, preschools, early elementary educators, parents and caregivers an opportunity to share language, literacy, learning and nature with their children.

A \$10,000 grant from the Dennis and Phyllis Washington Foundation will be used to support new "Play and Learn Centers" in public libraries throughout Montana, equipped with high-quality toys and hands-on interactive tools.

For details, visit [ready2readmontana.org](http://ready2readmontana.org).

## Report explores role of teaching artists in education

A recent report on the Teaching Artist Research Project, prepared by the National Organization for Research at the University of Chicago (NORC), sheds light on the valuable contributions teaching artists make to public education.

There have been remarkable advances in arts education, both in and out of schools, over the last 16 years, despite a difficult policy environment. Teaching artists, the hybrid professionals that link the arts to education and community life, are the creative resource behind much of this innovation.

Their best efforts are redefining the roles the arts play in public education.

... Excellent research has shown that arts education is instrumental to the social, emotional, and cognitive development of thousands of young people. But little is known about teaching artists.

The Teaching Artists Research Project (TARP), sponsored by NORC, deepens our understanding of the world of teaching artists through studies in 12 communities, and it will inform policy designed to make their work sustainable, more effective, and more meaningful.

Prior studies have provided strong evidence that arts education has powerful positive effects on student achievement and outcomes. NORC's new study offers hope to schools struggling to preserve arts education programs and to policy-makers searching for effective education strategies to improve schools.

"I highly recommend this report to everyone involved in arts education for the background info, research findings and the recommendations," says Beck McLaughlin, the Montana Arts Council's education director.

**It is time to move beyond the either/or choice between arts specialists and teaching artists. There is simply no way to expand arts education for all children in schools without the development of teaching artists as a resource.**

### Excerpts:

By 1982, 65 percent of 18-year-olds had taken classes or lessons in any art form during their childhood. By 2008, and throughout a period of heightened concern and effort to improve schools, particularly those serving low-income children, it had dropped below half again, and the decline shows no sign of abating.

• Among the art forms, the decline has been most serious in music and visual art, the two disciplines most commonly taught in schools. Theater and dance, which are taught rarely in schools, are actually up slightly since 1982.

• It would seem logical that any strategy to reverse the broad decline in arts education, any effort to distribute arts education more equitably in American schools, or any effort to extend the successes of arts education programs in schools would include teaching artists (TAs) as a critical element.

• Schools need full-time arts faculty, and those that have arts specialists need TAs as well. Provision of a reasonable dose of arts education for all students is clearly beyond the capacity of the low numbers of specialists in most schools. They need to be supplemented. It is time to move beyond the either/or choice between arts specialists and TAs. There is simply no way to expand arts education for all children in schools without the development of TAs as a resource.

• There is a section on "What is good teaching?" that points out that the characteristics of good teaching are what teaching artists and arts specialists are doing in the classroom.

An executive summary and the final report are available at [www.norc.org](http://www.norc.org).

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## Butte Silver Bow County signs on as Folk Festival partner

If there was any lingering doubt about the future of the Montana Folk Festival, it was laid to rest by a unanimous vote of the Butte Silver Bow Council of Commissioners in November to approve the signing of a three-year agreement with Mainstreet Uptown Butte to organize and implement the Montana Folk Festival in partnership with the local government.

The board of Mainstreet Uptown Butte voted in August to commit to three more years of the festival in Butte with two conditions: one, that it remains financially feasible; and two, that the county government remain a full partner.

Plans are now well underway for the second annual Montana Folk Festival, set for July 13-15, 2012.

Organizers say the festival returns about \$25 to the host community and the state for every \$1 invested in the event.

For more details, visit [www.montanafolkfestival.com](http://www.montanafolkfestival.com) or on Facebook at [www.facebook.com/mtfolkfest](http://www.facebook.com/mtfolkfest).

## ARTS CALENDAR – JANUARY/FEBRUARY

### Anaconda

**February 11**

Chocolatefest - 10 a.m.-4 p.m., Copper Village Museum and Arts Center, 406-563-2422  
Scott Woods and Band - 7:30 p.m., Washoe Theater, Anaconda Live! 406-563-2606

### Big Sky

**January 11**

Muir String Quartet - 7 p.m., Big Sky Resort, Arts Council of Big Sky, 406-995-2742

**February 9**

Intermountain Opera: "Sweet Betsy From Pike" - 7 p.m., Buck's T-4, Arts Council of Big Sky, 800-995-2742

**February 17-19**

Big Sky Big Grass Festival - 3:30 p.m.-1:30 a.m., Big Sky Resort, 406-995-8077

**February 26**

Dos Mayos - 7 p.m., Big Sky Resort, Arts Council of Big Sky, 406-995-2742

### Bigfork

**January 15**

Glacier Symphony and Chorale Baroque Blast - 3 p.m., Bigfork Center for the Performing Arts, 406-257-3241

**February 7**

Champagne and Chocolate - 5-7 p.m., La Provence, 406-471-4048

### Billings

**January 6, 27, February 3, 24**

Jam at the YAM - 5:30-8 p.m., Yellowstone Art Museum, 406-256-6804

**January 12-15**

"Disney's The Little Mermaid Jr" - Billings Studio Theatre, 406-248-1141

**January 13-15, 20-22, 26-29**

"Ragtime - Concert Version" - Venture Theatre, 406-591-9535

**January 13**

"Replikaa: Seduced into a Dangerous Future" - 7 p.m., Yellowstone Art Museum, 406-256-6804

**January 14**

Marvin Hamlisch with the Billings Symphony Orchestra - 7:30 p.m., Alberta Bair Theater, 406-256-6052

**January 19, February 16**

POV Film Series - 6:30 p.m., Yellowstone Art Museum, 406-256-6804

**January 19**

Lecture: "Writing Your Own Memoir, Past and Future" - noon, Western Heritage Center, 406-256-6809

**January 20**

Lecture: "Introduction to Syrian Culture" - 7 p.m., Yellowstone Art Museum, 406-256-6804

**January 20-21, 27-29, February 3-4**

"Neighborhood 3: Requisition of Doom" - Venture Theatre, 406-591-9535

**January 21**

Blake Shelton - 7:30 p.m., MetraPark Arena, 406-256-2400  
Ensemble Galilei, "Universe of Dreams" - 7:30 p.m., Alberta Bair Theater, 406-256-6052

**January 22**

Yellowstone Chamber Players - 3 p.m., Yellowstone Art Museum, 406-656-7703

**January 24**

Garry Krinsky, "Toying with Science" - 9:30 a.m. and 12:30 p.m., Alberta Bair Theater, 406-256-6052

**January 27-28**

BST Encore: "I've Got the Music in Me" - 6:30 p.m., Yellowstone Country Club, 406-248-1141

**January 28**

A Night of Wine and Roses - 7 p.m., Mercedes-Benz, 406-294-1948  
Billings Symphony: "The Composer is Dead" featuring Tim Marrone - 11 a.m. and 12:30 p.m., Alberta Bair Theater, 406-252-3610

**January 30**

"Sylvester and the Magic Pebble" - 9:30 a.m. and 12:30 p.m., Alberta Bair Theater, 406-256-6052

**February 3**

Art Walk Downtown Billings - 5-9 p.m., downtown, 406-259-6563  
"The Trip to Bountiful" - Billings Studio Theatre, 406-248-1141

**February 4-5**

Antique Sale for the Boy's and Girl's Club - Bair Family Clubhouse, 406-252-3670 or 252-2327  
Beach Blizzard - 5:30 p.m., The Depot, 406-294-7432

**February 4**

International Guitar Night - 7:30 p.m., Alberta Bair Theater, 406-256-6052  
Michael Londra, "Beyond Celtic" - 7:30 p.m., Alberta Bair Theatre, 406-256-6052

**February 10-12, 17-19**

"How to Eat Like a Child" - Venture Theatre, 406-591-9535  
One Act Festival - Venture Theatre, 406-591-9535

**February 16**

Lecture: "Ways to Find Inspiration in Your Day to Day Life" - noon-1 p.m., Western Heritage Center, 406-256-6809



"Universe of Dreams," music, poetry and stories with host and narrator Neal Conan, features projected images from the Hubble Space Telescope and evocative music by Ensemble Galilei (above). You can see the show in Billings, Bozeman and Helena.

**February 17**

Elvis LIVES! - 7:30 p.m., Alberta Bair Theater, 406-256-6052

**February 18**

Heritage Playapalooza - 10 a.m.-3 p.m., Western Heritage Center, 406-256-6809

**February 19**

Yellowstone Chamber Players - 3 p.m., Cisel Hall, MSU-Billings, 406-656-7703

**February 24**

Family Fun Night - 5:30-7:30 p.m., Yellowstone Art Museum, 406-256-6804

**February 25**

Billings Symphony: "Musical Landscapes" - 7:30 p.m., Alberta Bair Theater, 406-256-6052

**Bozeman**

**January 4**

Metropolitan Opera Series: "Rodelinda" - 6:30 p.m., Gallatin Mall Cinema, 406-586-4515

**January 11**

Metropolitan Opera Series: "Faust" - 6:30 p.m., Gallatin Mall Cinema, 406-586-4515

**January 12, 14**

The Muir String Quartet - 7:30 p.m., MSU Reynolds Recital Hall, Montana Chamber Music Society, 406-994-3562

**January 13-14, 20-21, 27-28**

Equinox Comedy Revue - 8 p.m., Equinox Theatre, 406-587-0737

**January 18**

Bozeman Sculpture Park Lecture Series: Clarice Dreyer - 7 p.m., Bozeman Public Library, 406-582-2400

**January 20**

Werner Quartet - 7:30 p.m., MSU Reynolds Recital Hall, 406-994-4641

**January 21, February 8**

Metropolitan Opera Series: "The Enchanted Island" - Gallatin Mall Cinema, 406-586-4515

**January 27**

Piano Recital Series: Soyeon Lee - 7:30 p.m., MSU Reynolds Recital Hall, 406-994-3562

**January 27-29**

Wintergreen Contra Dance Weekend - Emerson Center, 206-601-3519

**February 3**

International Guitar Night - 7:30 p.m., Ellen Theatre, 406-585-5885

**February 21**

Faculty Chamber Music Recital - 7:30 p.m., MSU Reynolds Recital Hall, 406-994-4641

**January 21, February 8**

Metropolitan Opera Series: "The Enchanted Island" - Gallatin Mall Cinema, 406-586-4515

**January 27**

Piano Recital Series: Soyeon Lee - 7:30 p.m., MSU Reynolds Recital Hall, 406-994-3562

**January 27-29**

Wintergreen Contra Dance Weekend - Emerson Center, 206-601-3519

**February 3**

International Guitar Night - 7:30 p.m., Ellen Theatre, 406-585-5885

**February 21**

Little Bear School House Museum Antique Show - Gallatin County Fairgrounds, 406-582-3270

**February 4-5**

Bozeman Symphony: Sinfonia Concertante - Willson Auditorium, 406-585-9774

**February 4**

Little Moments, Big Magic Gala - 7 p.m., MSU Strand Union Ballroom, 406-587-1216

**February 4**

Sip Before the Symphony Wine Tasting - 5:30-7 p.m., Emerson Galleria, 406-582-0416

**February 5**

Guest Artist Recital Series: Kari Johnson, Piano - 7:30 p.m., MSU Reynolds Recital Hall, 406-994-4641

**February 9**

"Doubt, A Parable" - Ellen Theatre, Montana Rep Theatre, 406-585-5885

**February 10-11, 17-18, 24-25**

"Hedwig and the Angry Inch" - 8 p.m., Equinox Theatre, 406-587-0737

**February 11**

Bozeman Symphony: Heroes and Villains - 10:30 a.m. and 1 p.m., Willson Auditorium, 406-585-9774

**February 11**

Metropolitan Opera Series: "Gotterdammerung" - 10 a.m., Gallatin Mall Cinema, 406-586-4515

**February 11**

The Good Lovelies - 7:30 p.m., Ellen Theatre, 406-585-5885

**February 11, 18, 25**

"Tales of a Fourth Grade Nothing" - 2 p.m., Equinox Theatre, 406-587-0737

**February 11**

"Winter Wonderland" - 6-11 p.m., Museum of the Rockies, 406-994-1998

**February 12**

Bozeman's Got Opera - 3 p.m., Pilgrim Congregational Church, 406-587-2889

**February 15**

Bozeman Sculpture Park Lecture Series: Brian Scott - 7 p.m., Bozeman Public Library, 406-582-2400

**February 18**

"Elvis Lives" - 7:30 p.m., Brick Breeden Fieldhouse, 406-994-CATS

**February 22**

Faculty Recital: Gregory Young, Laurel Yost, Carrie Krause - 7:30 p.m., MSU Reynolds Recital Hall, 406-994-4641

**Butte**

**January 24**

"Young Frankenstein" - 8 p.m., Mother Lode Theatre, 406-723-3602

**January 28**

Chinese Lunar New Year Parade - 3 p.m., Uptown, 406-723-3231

**February 7**

Hector Olivera - 8 p.m., Mother Lode Theatre, Butte Community Concert Association, 406-723-3602

**February 10**

"Doubt, A Parable" - 8 p.m., Mother Lode Theatre, 406-723-3602

**February 14**

"Defending the Caveman" - 8 p.m., Mother Lode Theatre, 406-723-3602

**February 24**

Bearfoot - 7:30 p.m., Ellen Theatre, 406-585-5885

**February 25**

Butte Symphony - 7:30 p.m., Mother Lode Theatre, 406-723-5590

**February 27**

Deborah Henson-Conant - 8 p.m., Mother Lode Theatre, Butte Community Concert Association, 406-723-3602

**February 29**

Guitar Republic - 7:30 p.m., Ellen Theatre, 406-585-5885

**Charlo**

**January 11**

# ARTS CALENDAR – JANUARY/FEBRUARY

## February 15

Presidio Brass - 7 p.m., Fort Benton Elementary School Auditorium, Chouteau County Performing Arts, 406-750-2918

## Glasgow

## January 16

The String Jumpers - 7 p.m., Glasgow High School, Northeastern Arts Network Big Sky Series, 406-489-4304

## Great Falls

## January 4, 7

Film: "The Colors of the Mountain" - Great Falls Public Library, 406-453-0349

## January 5, 12, 19

Armchair Traveler Series - 7 p.m., Great Falls Public Library, 406-453-0349

## January 10

Lecture: "The Metis of Montana" - 2 p.m., Lewis and Clark Interpretive Center, 406-727-8733

## January 10, 24, February 14, 28

Writing Our Way - 6-8 p.m., Great Falls Public Library, 406-455-6412

## January 19

The Bottom Line Duo - 7:30 p.m., Mansfield Center for the Performing Arts, Great Falls Community Concert Association, 406-453-9854

## January 19, 26, February 2, 9, 16

Winter Film Festival - 4 and 7 p.m., Lewis and Clark Interpretive Center, 406-727-8733

## January 21

Film: "Beyond the Tipping Point" - 2 p.m., Great Falls Public Library, 406-453-0349

The Big Band Broadcast - 7:30 p.m., Mansfield Theater, 406-455-8514

## January 27

Margarita Meltdown - 5:30 p.m.-midnight, Four Seasons Arena, ExpoPark, Eagle Mount, 406-454-1449

## January 28, February 9

Lecture: "Gardens from Garbage" - Great Falls Public Library, 406-453-0349

## January 29

Great Falls Symphony Chamber Series: Cascade Quartet with Selena Coburn, Dancer - 2 p.m., First Congregational/Christ United Methodist Church, 406-453-4102

## January 31

Great Falls Symphony Chamber Series: Cascade Quartet with Selena Coburn, Dancer - 7 p.m., C.M. Russell Museum, 406-453-4102

## February 1, 4

Film: "The Window" - Great Falls Public Library, 406-453-0349

## February 2

Black History Month Celebration - 7 p.m., Great Falls Public Library, 406-453-0349

## February 4

Art Auction and Benefit Dinner: "For the Love of Art" - 5-10 p.m., Meadow Lark Country Club, Paris Gibson Square, 406-727-8255

## February 11

Chocolat Noir - 6:30-10 p.m., Children's Museum of Montana, 406-452-6661

Great Falls Symphony: "Hip Harp" - 7:30 p.m., Mansfield Center for the Performing Arts, 406-453-4102

## February 14

Lewis and Clark Discovery Series - 2 p.m., Lewis and Clark Interpretive Center, 406-727-8733

## February 15

"Elvis Lives" - 7:30 p.m., Mansfield Theater, 406-455-8514

## February 19

Great Falls Symphony Chamber Series: Chinook Winds Quintet with Steven Hesla, Piano - 2 p.m., First Congregational/Christ United Methodist Church, 406-453-4102

## February 21

Great Falls Symphony Chamber Series: Chinook Winds Quintet with Steven Hesla, Piano - 7 p.m., C.M. Russell Museum, 406-453-4102

## February 26

Cascade of Talent - 7 p.m., Mansfield Center for the Performing Arts, 406-750-8852

Proclamation Ceremony - 2 p.m., C.M. Russell Museum, 406-727-8787

## Hamilton

## January 10

Literature Seminar: R.U.R - 9:30-11:30 a.m., Bitterroot Public Library, 406-363-5220

## January 19

Film: "Last Train Home" - 7 p.m., Bitterroot Public Library, 406-363-1670

## February 3

Emerson String Quartet - 8 p.m., Hamilton Performing Arts Center, Bitterroot Performing Arts Council, 406-363-7946

## February 7

Literature Seminar: Homage to Catalonia - 9:30-11:30 a.m., Bitterroot Public Library, 406-363-5220

## February 16

Film: "Come Undone" - 7 p.m., Bitterroot Public Library, 406-363-1670

## Havre

## January 21

PEO Wine and Microbrew Gala - 7 p.m., St. Jude Parish Center, 406-265-0957

## January 22

Choral Fusion - 7:30 p.m., Van Orsdel United Methodist Church, 406-265-2585

## January 26

Rob Verdi, "Saxophobia" - 7:30 p.m., 5th Avenue Christian Church, Northern Showcase Concert Association, 406-265-3732



**Montana Repertory Theatre begins their national tour of the 2005 Pulitzer Prize winner, "Doubt, A Parable," with performances in various communities in Montana.**

**February 3-4, 9-11, 16-18**

"In the Next Room" - 8 p.m., MSU-Northern Theatre, 406-945-0272

**February 11**

We Love MSU-Northern Ball - 6 p.m., MSU-Northern Student Union Building, 406-265-3720

**February 16**

Presidio Brass - 7:30 p.m., 5th Avenue Christian Church, Northern Showcase Concert Association, 406-265-3732

**February 28**

Sean Jones - 7:30 p.m., Havre High School Auditorium, Northern Showcase Concert Association, 406-265-3732

**Helena**

**January 4**

Metropolitan Opera Series: "Rodelinda" - 6:30 p.m., Cinemark 8 Theater, 406-442-4225

**January 11**

Metropolitan Opera Series: "Faust" - 6:30 p.m., Cinemark 8 Theater, 406-442-4225

**January 14**

Ballet Montana Academy - 7:30 p.m., Carroll College Theatre, 406-447-5508

**January 16**

Martin Luther King Jr. Social Justice Film Festival - Myrna Loy Center, 406-442-5506

**January 18**

The International Tenors and Mitch Seekins Sings Tony Bennett - 7:30 p.m., Helena Civic Center, Live! at the Civic, 406-442-4083

**January 19**

Ensemble Galilei, "A Universe of Dreams" - 7:30 p.m., Myrna Loy Center, 406-443-0287

**January 20-22, 26-29, February 2-5**

"A Catered Affair" - Grandstreet Theatre, 406-447-1574

**January 21, February 8**

Metropolitan Opera Series: "The Enchanted Island" - Cinemark 8 Theater, 406-442-4225

**January 21**

"The Enchanted Island" - 9:15 a.m., Helena Upper West Side mansion, Musikanten Montana, 406-933-5246

**January 26**

H'Sao - 7:30 p.m., Myrna Loy Center, 406-443-0287

**January 27**

Microbrew Review and Cool Dog Ball - 6-11:30 p.m., Helena Civic Center, 406-447-1535

**January 28**

Helena Symphony: Gershwin's "Rhapsody in Blue" - 7:30 p.m., Helena Civic Center, 406-442-1860

**February 4**

"All That Jazz" Wine Tasting and Silent Auction - 5:30 p.m., Sommeliers, Musikanten Montana, 406-933-5246

**February 4**

Feb Fest - 9 a.m.-4 p.m., Helena Civic Center, 406-993-8294

**February 10**

The Good Lovelies - 7:30 p.m., Myrna Loy Center, 406-443-0287

**February 11**

Metropolitan Opera Series:

"Gotterdammerung"

- 10 a.m., Cinemark 8

Theater, 406-442-4225

Pain the Town Pink

- 5 p.m., Helena Civic Center, 406-227-6588

**February 14**

"The Queen of Bingo"

- Gateway Center, 406-227-9711

**February 16-19, 23-26**

"Lend Me A Tenor" -

Carroll College Theatre, 406-447-4309

**February 17**

Contra Tiempo -

7:30 p.m., Myrna Loy Center, 406-443-0287

**Deadline for the March/April Arts Calendar is Jan. 25, 2011**

**TO SUBMIT AN EVENT:**

- [www.livelytimes.com](http://www.livelytimes.com),
- click on submit an event
- email: [writeus@livelytimes.com](mailto:writeus@livelytimes.com)
- to send by mail:

Lively Times, 33651 Eagle Pass Trail, Charlo, MT 59824

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## Harpists invited to rehearsal and concert

In the tradition of sharing the magic of the world's greatest artists, the Great Falls Symphony is inviting Montana harpists to attend an open rehearsal with Grammy-nominated electric harpist Deborah Henson-Conant, 10 a.m. Feb. 11, prior to her evening concert with the symphony at the Mansfield Center for the Performing Arts. All harpists (high school, university, amateur and professional) are welcome.

In addition, Henson-Conant invites harpists of every kind - concert, folk and Celtic - to join her on stage in a selection titled "New Blue," as part of the concert. This harp collaboration will be accompanied by the Great Falls Symphony.

Harpists must be in the Mansfield Theater no later than 9:45 a.m. Saturday morning for the rehearsal. Henson-Conant also plans to spend time with the participating harpists directly after the rehearsal.

To find out more, visit the artist's website: [www.hipharp.com/wkshp\\_mats/newblues/newblues-with-dhc.html](http://www.hipharp.com/wkshp_mats/newblues/newblues-with-dhc.html).

For details or to reserve space at the rehearsal, call 406-453-4102 or email [luucas@gfsymphony.org](mailto:luucas@gfsymphony.org). For concert information visit the [www.gfsymphony.org](http://www.gfsymphony.org).



Performer Rob Verdi brings "Saxophobia" to Eurkea, Havre and Ronan.

## Montana Rep launches national tour of "Doubt"

Montana Repertory Theatre launches its national tour of John Patrick Shanley's "Doubt, A Parable," with a preview benefit on Jan. 21, and performances Jan. 24-Feb. 4. The play, which won the 2005 Pulitzer Prize for drama, will also be performed in Plains, Jan. 30; Lewistown, Feb. 8; Bozeman, Feb. 9; Butte, Feb. 10; and Billings, Feb. 11, before traveling around the country.

Charismatic young Father Flynn begins a sermon by asking, "What do you do when you're not sure?" Audiences soon learn that little is certain in John Patrick Shanley's brilliant, aptly titled play. Although set in 1964, "Doubt" is as timely as tomorrow's newspaper headlines.

Is Father Flynn using his positions as teacher and coach to encourage youngsters or take advantage of them? Is hard-headed Sister Aloysius, the school principal, protecting children from harm, or is she falsely accusing an innocent man of a shocking betrayal of trust?

Since its initial sold-out production off-Broadway, "Doubt" has enthralled and stunned audiences while garnering critical acclaim.

For more information, visit [www.montanarep.org](http://www.montanarep.org).

## ARTS CALENDAR – JANUARY/FEBRUARY

### Missoula (continued)

- January 19** Lecture: "Marcus Daly in Montana" - 7 p.m., UM Masquer Theatre in the PAR-TV Center, 406-243-2019
- January 20-22, 25-29** "Once Upon A Mattress" - MCT Center for the Performing Arts, 406-728-PLAY
- January 21, 24-28, 31** February 2, February 4 "Doubt, A Parable" - UM Montana Theatre, PAR-TV Center, 406-243-4581
- January 21, 29** Metropolitan Opera Series: "Enchanted Island" - Roxy Theater, 406-728-9380
- January 21** The Wailers - 8:30 p.m., Wilma Theatre, 406-728-2521
- January 26** Infamous Stringdusters - Top Hat, 406-728-9865
- January 27** Martin Sexton - 8 p.m., Wilma Theatre, 406-728-2521
- January 29** Missoula Symphony's Family Concert - 7 p.m., University Theatre, 406-721-3194
- January 30** Keyboard Society Benefit Concert - 3 p.m., UM Music Recital Hall, 406-243-6880
- January 31** Faculty and Guest Artist Series: Robert LedBeter, percussion - 7:30 p.m., UM Music Recital Hall, 406-243-6888
- February 2** Film: "Ciao Professore" - 7 p.m., Roxy Theater, 406-728-9380
- February 4** Lecture: "The Fra Dana Legacy" - 7 p.m., UM Masquer Theatre in the PAR-TV Center, 406-243-2019
- February 6** "America and the Arab Struggle for Self-Determination" - 8 p.m., University Theatre, 406-243-4594
- February 7** Faculty and Guest Artist Series: Nancy Cooper, organ - 7:30 p.m., UM Music Recital Hall, 406-243-6888
- February 9** Reading: Chang-rae Lee - 7 p.m., Dell Brown Room, UM Turner Hall, 406-243-2029
- February 12** UM Opera Theater and Symphony Orchestra: "Così fan Tutte" - MCT Center for the Performing Arts, 406-728-PLAY
- February 10** New Shanghai Circus - 7:30 p.m., University Theatre, UM Productions, 406-243-4051
- February 11** Faculty and Guest Artist Series: Maxine Ramey, clarinet and Alicia McLean, bassoon - 7:30 p.m., UM Music Recital Hall, 406-243-6888
- February 12** Faculty and Guest Artist Series: Margery McDuffie Whatley, piano - 3 p.m., UM Music Recital Hall, 406-243-6888
- February 14** Faculty and Guest Artist Series: Johan Eriksson, "A Saxophone Valentine's Day Recital" - 7:30 p.m., UM Music Recital Hall, 406-243-6888
- February 15** Lord of the Dance - 7:30 p.m., University Theatre, 406-243-4051



The String Jumpers, with accomplished jazz veterans and Montana's hottest young acoustic musicians, play vintage acoustic swing in Chinook, Glasgow and Sidney.

Los Lonely Boys - 8 p.m., Wilma Theatre, 406-728-2521

**February 17** The Northern Rockies Tuba and Euphonium Festival Guest Artist Recital - 7:30 p.m., Sentinel High School Auditorium, 406-728-0338

**February 17-26** Big Sky Documentary Film Festival - Wilma Theatre, 406-541-3456

**February 18** Northern Rockies Tuba and Euphonium Festival: "An Evening of Big Music for the Big Sky" - 7:30 p.m., UM Music Recital Hall, 406-723-0338

**February 21** Lecture: "Working as a Photojournalist" - 7-9 p.m., Rocky Mountain School of Photography Gallery, 406-543-0171

**February 22** Lecture: "Ansel Adams: The Making of a Photograph" - 7 p.m., Missoula Art Museum, 406-728-0447

**February 24** "A Night of Elegance in Denim and Diamonds" - 7 p.m., Holiday Inn at the Park, 406-541-2255

**February 25** Metropolitan Opera Series: "Ernani" - 11 a.m., Roxy Theater, 406-728-9380

**February 26** String Orchestra of the Rockies: "Eastern European Landscapes" - 7:30 p.m., UM Music Recital Hall, 406-493-2990

**February 28-29, March 1-3, 6-10** "The Cherry Orchard" - 7:30 p.m., UM Masquer Theatre, PAR-TV Center, 406-243-4581

### Paradise

**February 12-13** "House Arrest" - 6 p.m., Quinn's Hot Springs Resort, Sanders County Arts Council and Quinn's Hot Springs Resort, 406-826-3150

### Plains

**January 30** "Doubt, A Parable" - 7 p.m., Plains High School Gym, Sanders County Arts Council, 406-826-3600

### Plentywood

**January 27** "Mystery on the Prairie" - 6 p.m., Gold Dollar Convention Center, Plentywood Education and Alumni Foundation, 406-765-7314

### Red Lodge

**February 11** Buffalo, Bonnets and Chocolate - 6-9 p.m., Arts Guild and Depot Gallery, 406-446-1370

### Ronan

**January 19**

Rob Verdi, "Saxophobia" - 7:30 p.m., Ronan Performing Arts Center, 406-676-2427

**February 9**

Tricky Pixie - 7:30 p.m., Ronan Performing Arts Center, 406-676-2427

### Seeley Lake

**January 20-22**

Winterfest - downtown, 406-677-2880

**January 22**

Jack Gladstone - 3 p.m., Seeley Swan High School, 406-677-0717

**February 12**

Wine and Chocolate Social and Art Auction - 2 p.m., Lindey's Steakhouse, 406-677-0717

### Sidney

**January 12**

The String Jumpers - 7 p.m., Sidney Middle School, Northeastern Arts Network Big Sky Series, 406-489-4304

**February 4**

Celebrating Chocolate - 7 p.m., MonDak Heritage Center, 406-433-3500

### Superior

**February 4**

Montana Trombone Chorale - 7 p.m., LDS Church, Mineral County Performing Arts Council, 406-822-4800

### Whitefish

**January 13**

Baroque Blast - 7:30 p.m., Whitefish Performing Arts Center, 406-257-3241

**January 14**

Winter Wine Festival - 6-9 p.m., The Lodge at Whitefish Lake, 406-253-9192

**January 21**

"Poor Again ... Dagnabbit!" - 7:30 p.m., O'Shaughnessy Center, 406-862-5371

**January 27**

H'Sao - 7:30 p.m., O'Shaughnessy Center, 406-862-5371

**February 3-5**

Winter Carnival: "Fiesta Pescado Blanco" - downtown and at Whitefish Mountain Resort, 406-862-3501

**February 9-12, 17-19**

"The Borrowers" - O'Shaughnessy Center, 406-862-5371

**February 25**

Glacier Symphony: "Violin Virtuoso and Beethoven 7" - 7:30 p.m., Whitefish Performing Arts Center, 406-257-3241

**February 26**

The Guitar Republic - 7:30 p.m., O'Shaughnessy Center, 406-862-5371



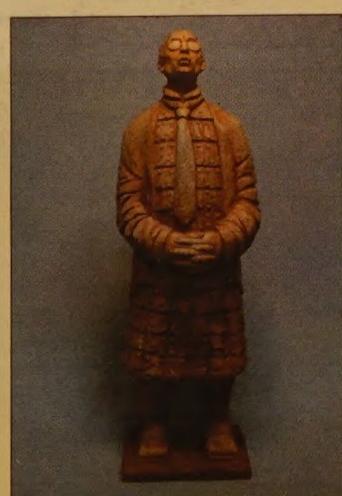
Vootie Productions brings Martin Sexton to Missoula Jan. 26. The singer, songwriter and guitarist performs a unique blend of jazz, blues, folk and soul.

## Holter Museum celebrates 25 years, and Year of the Dragon

The Holter Museum of Art in Helena begins its 25th anniversary year with a bang.

The four exhibitions that open Jan. 20 are inspired by Asia and timed to celebrate Chinese New Year and the auspicious Year of the Dragon. They are followed in the spring by a special exhibition, "The Art of the Horse."

Montana and the Asian steppes share wide-open skies and the residents of each have a passion for



"Poet of the Battlefield" by Wanxin Zhang

horse culture. The horse plays a central role in the ancient arts and culture of Central Asia, where the primary deity was known as "The Great Blue Sky."

These two passions – horses and the wide open – link the work of ancient horsemen to contemporary regional artists whose work will be exhibited at the Holter. Four exhibits open Jan. 20:

"Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation,"

which features art from the horse-riding steppe dwellers from Northern China and Central Asia, dating from the late second and first millennia BCE; "Horse and Rider," which showcases the work of internationally recognized artists and Governor's Arts Awards recipients Deborah Butterfield and John Buck; the stunning life-size sculptures of San Francisco-based artist Wanxin Zhang, which hark back to the famed "terra cotta warriors"; and "Impressions of China," a collaboration between photographer Dudley Dana and writer Candace Crosby.

Opening receptions are 5:30-8 p.m. Friday, Jan. 20, and special artist and curator talks are scheduled for Saturday morning, Jan. 21. Call 406-442-6400 for times, or visit [www.holtermuseum.org](http://www.holtermuseum.org).

# EXHIBITIONS, JANUARY/FEBRUARY

## Anaconda

**Copper Village Museum and Arts Center:** Featured Artists: Members of Woodcarvers Club, through Feb. 28; 406-563-2422

## Arlee

**Hangin' Art Gallery:** Killdeer Artisans' Holiday Exhibit, through Jan. 27; 406-726-5005

## Big Timber

**Two Rivers Gallery:** Miniatures and More II, through Jan. 20; 406-932-4009

## Billings

**Good Earth Market Apple Gallery:** Jon Lodge, "Menu," through Jan. 26; Rachel Larson Long, "Life Lessons," Feb. 3-March 29, reception 5-9 p.m. Feb. 3; 406-259-2622

## Jens Gallery and

**Design:** "To Warm the Winter's Night," through January; 406-697-0153

## MSU Billings

**Northcutt-Steele Gallery:** Neil Jussila Retrospective, Jan. 11-Feb. 10, reception 2:30-4:30 p.m. Jan. 19; Jean Albus, "What Else Is There to Say About the Land?" Feb. 16-March 16, reception 5-7 p.m. Feb. 16; 406-657-2324

## Western Heritage

**Center:** "A Mile in Her Shoes: Montana Women at Work," opening Jan. 19; "Echoes of Eastern Montana: Stories from an Open Country," "J.K. Ralston: History on Canvas" and "The American Indian Tribal Histories Project," ongoing; 406-256-6809

**Yellowstone Art Museum:** "Fragile Strength: Glass and Drawings by Ali Kaaf," Jan. 11-22; Art Auction Exhibition, Jan. 26-March 3, reception 5:30 p.m. Jan. 26; 406-256-6804

## Bozeman

**Bozeman Public Library:** Weaver's Guild, through January; 406-582-2426

**Emerson Center:** Terry Karson, "Pillar to Post," Jan. 6-Feb. 25, reception 5-8 p.m. Feb. 10; "Syd Kurland: Paintings and Drawings," through Jan. 31; Works from the Montana State University Architecture Department, Feb. 10-March 30; 406-587-9797

**Museum of the Rockies:** "Taking Aim: Unforgettable Rock 'n Roll Photography," through Jan. 15; "River of Gold: Pre-Columbian Gold from Sitio Conte," through Jan. 29; "An Adventure in Art," Feb. 18-May 13; 406-994-3466

**Tart in the Emerson Center:** Cathy Weber, "Rock, Paper, Feather," through Feb. 8; 406-582-0416

**Zoot Art Gallery:** Larry Blackwood: "Opus Corvus," through March; 406-586-5050

## Butte

**Main Stope Gallery:** "Go Figure," month of February, reception 6-8 p.m. Feb. 3; 406-723-9195

## Colstrip

**Schoolhouse History and Art Center:** Gone to Pieces Quilt Show, Jan. 30-Feb. 26; 406-748-4822

## Conner

**West Fork Mountain Gallery:** Winter Exhibits, through February; 406-821-2007

## Dillon

**UMW Art Gallery and Museum:** May Au Manion, "Light of Dusk," through Feb. 1; 406-683-7232

## Glendive

**Dawson Community College Gallery 126:** "Blast From the Past," Jan. 16-March 16; 406-377-3396



"Helmet Tattoo" by Ali Kaaf is on display at the Yellowstone Art Museum in Billings.

## Hardin

**JailHouse Gallery:** "Touch of Class," Feb. 1-24; 406-665-3239

## Helena

**Archie Bray Foundation:** "Beyond the Brickyard," Feb. 4-April 7, reception 6-8 p.m. Feb. 4; 406-443-3502

**Carroll College Art Gallery, St. Charles Hall:** Student Art Exhibit, Jan. 17-Feb. 17; 406-447-4302

**Holter Museum of Art:** "Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation," "John Buck and Deborah Butterfield: Horse and Rider" and "Dudley Dana and Candace Crosby: Impressions of China," Jan. 20-April 8, reception 5:30-8 p.m. Jan. 20; "Wanxin Zhang: A Ten-Year Survey," Jan. 20-March 18, reception 5:30-8 p.m. Jan. 20; 406-442-6400

## Montana Historical Society

**Society:** "The Art of Story Telling: Plains Indian Perspectives," through summer; "Montana Modern," through March; and "Mapping Montana: Two Centuries of Cartography," ongoing; 406-444-4741

## Upper Missouri

**Artists' Gallery:** "Portraits," month of January; "Love and Romance," month of February; 406-457-8240

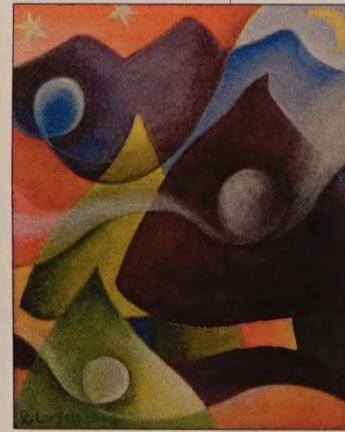
## Kalispell

**Hockaday Museum of Art:** David Swanson, "Sweat and Steel," Jan. 5-March 10, reception 5-7 p.m. Jan. 12; "Catch the Vision: From Dreams to Discovery," Jan. 5-Feb. 25; 406-755-5268

**Museum at Central School:** "Joe Cosley's Return," through January; 406-756-8381

## Livingston

**Crazy Mountain Digital Photography and Video:** Allen Russell, "Life in the American West," through January; 406-222-0339



James Lavadour's "Deep Moon" is on exhibit at the Missoula Art Museum as part of the show, "James Lavadour: Horse Stories."

## Miles City

### Custer County Art and Heritage Center:

"Annual Juried Exhibit – Works on Paper," Jan. 29-March 11, reception 1-4 p.m. Jan. 29; 406-234-0635

## Missoula

### Clay Studio: International Cup Show:

Feb. 3-24; 406-543-0509

**Dana Gallery:** Rashin Kheiriyeh and Parvin Zebadian, "To Be a Woman," through Jan. 15; 406-721-3154

### Historical Museum at Fort Missoula:

"When the Mountains Roared: The Fire of 1910," through Feb. 26; "Taken: FBI," opening Jan. 15; 406-728-3476

### Missoula Art Museum:

40th Benefit Art Auction Exhibition, Jan. 6-Feb. 1, reception 5-8 p.m. Jan. 6, auction, 5 p.m. Feb. 4; "Ansel Adams: A Legacy," through April 15; "MAM Collections: The Parade Route," through Feb. 12; Rick Bartow, "Dog's Journey: A 20 Year Survey," through Jan. 31; Haddon Hufford: Silversmith," through April 15; Steve Muhs, Elizabeth Dilbeck and Lew Foster, "Recent Acquisitions: Self-Taught and Art Brut in the MAM Permanent Collection," through March 18; "Doug Russell: Confluences," Feb. 16-April 22, reception 6-9 p.m. Feb. 16; "James Lavadour: Horse Stories," Feb. 15-May 25; 406-728-0447

### Montana Museum of Art and Culture:

"Frances Carroll Brown: Bitterroot Portraits" and "Fra Dana: American Impressionist in the Rockies," through Feb. 25, reception 4-6 p.m. Jan. 6; 406-243-2019

### One Eleven:

Barb Schwarz Karst, "Lands Alive," through Jan. 31; 406-541-7376

### Rocky Mountain School of Photography

Gallery: "Emerging," through Feb. 29; 406-543-0171

### The Artists Shop:

Artists' Showcase, month of January, reception 5-8 p.m. Jan. 6; Anagama Community Wood-Fired Ceramics, month of February, reception 5-8 p.m. Feb. 3; 406-543-6393

### UM Gallery of Visual Arts:

Portland State University Graduate Student Exhibition, Jan. 31-Feb. 17, reception 6-7 p.m. Feb. 2; 406-243-2813

### Zootown Arts Community Center:

Catharine Fels, "Nothing Stuffy About This Master," through Jan. 9; Keith Levi, Jan. 13-Feb. 7, reception 5:30-8:30 p.m. Jan. 13; Mona Mondava, "Cultural Dolls," Feb. 10-March 7, reception 5:30-8:30 p.m. Feb. 10; 406-549-7555

## Polson

### Sandpiper Gallery:

"Kaleidoscope of Color," Feb. 17-March 24, reception 5-7 p.m. Feb. 17; 406-883-5956

## Red Lodge

### Depot Gallery:

All-Artist Exhibit, Jan. 2-31; Blue Buffalo Artists, Feb. 1-28, reception 4-6 p.m. Feb. 10; 406-446-1370

### Red Lodge Clay Center:

Doug Peltzman and Tom Bartel, Jan. 6-27, reception 5-7 p.m. Jan. 6; "The Low Down: Tales from the Margin," Feb. 3-24, reception 5-7 p.m. Feb. 3; 406-446-3993

## Ronan

### Red Poppy:

Christmas Boutique, through Feb. 25; Juanita Small Salmon, "The Wild Cats," Feb. 26-May 31, reception 1-4 p.m. Feb. 26; 406-676-3010

## Sidney

### MonDak Heritage Center:

Quilt Show, Feb. 9-March 3; 406-433-3500

## Stevensville

### River's Mist Gallery of Fine Arts:

Daniel Agosto, Jan. 6-30, reception 6-9 p.m. Jan. 6; Teresa Garland Warner, "The Many Facets of Mountains," month of February, reception 6-9 p.m. Feb. 3; 406-777-0520

## Whitefish

### Stumptown Art Studio:

Whitefish ArtWalk Exhibition, Jan. 27-Feb. 10, reception and guided tours, 6-7 p.m. Jan. 27; 406-862-5929

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## New study explores trends in arts participation

Arts participation is being redefined as people increasingly choose to engage with art in new, more active and expressive ways. This compelling trend carries profound implications, and fresh opportunities, for a nonprofit arts sector exploring how to adapt to demographic and technological changes.

"Getting In On the Act: How Arts Groups are Creating Opportunities for Active Participation" is a new study commissioned by the James Irvine Foundation and conducted by WolfBrown. It draws insights from more than 100 nonprofit arts groups and other experts in the U.S., U.K. and Australia.

The report presents a new model for understanding levels of arts engagement as well as case studies of participatory arts in practice. It also addresses many of the concerns that arts organizations may have in supporting participatory arts practices and provides inspiration and ideas for exploring this growing trend.

Read more, or download the report, at [www.irvine.org](http://www.irvine.org).

## ABOUT VISUAL ARTISTS

### Larry Blackwood: "Opus Corvus"

Through March at Zoot Art Gallery in Bozeman  
Artist's website: [www.larryblackwood.com](http://www.larryblackwood.com)

"Opus Corvus," a touring collection of crow and raven photographs by Bozeman photographer Larry Blackwood, came home to roost in December following exhibitions in California and Illinois.

In addition to previous solo exhibits at the Viewpoint Photographic Art Center in Sacramento and North Central College in the Chicago area, selected images from "Opus Corvus" have also been included in exhibits at the Center for Photographic Art in Carmel, CA, the Nicolaysen Art Museum in Casper, WY, the Yellowstone Art Museum in Billings and the Missoula Art Museum. Earlier this year, the collected images were published in *LensWork* magazine.

According to Blackwood, crows and ravens are both revered and reviled. "They are one of the few avian species to thrive in the presence of man, using intelligence and adaptability to survive," he notes. "Their feats of sometimes-ruthless ingenuity, along with their trickster traits in the pursuit of their goals, are nearly unprecedented in the animal world."

This collection of toned black and white photographs adds Blackwood's own personal impressions to the large body of work about these ignoble yet sublime creatures. "Visually, the exhibition images run a continuum from nebulous and ephemeral to startlingly graphic," writes the photographer. He portrays the birds "as central iconic characters but also as the mysterious and darkly surreal inhabitants of a world that exists primarily in our peripheral vision, perhaps as much the stuff of dreams as reality."

Blackwood is a self-taught photographer with nearly 40 years of experience exploring self-expression through photography. Born and raised in Kansas, he earned a doctorate in statistics and worked in that field for 30 years while pursuing photography part-time. In 2007 he switched to photography full time. He has been a resident of Bozeman since 1982.

### Neil Jussila: "Trout Fishing in Montana – Meditations on the Enchantment of Color and the Infinite Loveliness of Being"

Jan. 11-Feb. 10, with a reception 2:30-4:30 p.m. Jan. 19 at Northcutt/Steele Gallery, Montana State University-Billings

Neil Jussila, an artist and educator who began teaching in 1969 at what was then Eastern Montana College, shares a selection of paintings and drawings in his retirement exhibition.

Jussila's career has transitioned from the era of the portable typewriter to the emergence of information technology and new media, which he believes is significantly changing the meaning of art in ways not seen since the Renaissance.

"A feeling of place is important to me," says the artist. Sensations of space, seasons and a way of life are often expressed through his paintings.

He also says his work "is about the idea of painting, as a meditative form, linked to the idea of poetry as in the poems of Wallace Stevens and T. S. Eliot."

The artist's expressions are open-ended, and always changing. "Like Picasso, I don't believe in style, which is a straightjacket," he says.

Instead, art is about "insight and innovation, about sensing and feeling. That's what makes it work. And no one will ever figure it out because there are no rules."

In his artist's statement, Jussila writes, "I believe the only thing true, and consequently beautiful, about a painting is its immediacy, rawness, eloquence and sensuality, which mirrors something authentic and primal deep in the gut: the heart of soul."

Jussila was born and raised in Butte, studied art in Bozeman, and soldiered in Vietnam. He has been a featured artist in more than 80 national juried exhibitions that featured either his work alone or as part of limited group shows.

The artist recommends viewing his paintings at arm's length, "which is the distance they were created."

Larry Blackwood celebrates crows and ravens in "Opus Corvus."



Collages by Terry Karson are made from recycled packaging.

### Terry Karson: "Pillar to Post"

Jan. 6-Feb. 25 at the Emerson Center Lobby and Jessie Wilber Gallery, with an artist talk at 6 p.m. Jan. 24 and a reception 5-8 p.m. Feb. 10

Artist's website: [www.terrykarson.com](http://www.terrykarson.com)

Bozeman artist Terry Karson, whose work is described as "abstract and contemplative, minimal yet inviting," displays collages on paper from recycled packaging in the Emerson Lobby and a large-scale sculptural installation in the Jessie Wilber Gallery.

Karson has said that his collages are "not intended to be pictures to look into, but objects to look at." He uses recycled consumer cardstock packaging that encases the foods we eat and "are produced by the corporate pillars that both economically support, and ecologically undermine, our culture."

Karson's exhibit in the Wilber Gallery is an installation of large pillars, covered with the same type of recycled packaging materials. The inspiration for these pillars came directly from seeing omnipresent tiles while traveling through Turkey.

According to the artist, "While all this tile work struck a deep chord in me, it was the more modest tiled surfaces that attracted my eye, on which damaged or broken tiles have been patched or replaced over the centuries with similar, but not exact, tiles, or with mismatched tiles entirely."

Viewers who take time with his work are apt to notice that the artist's thoughts about history and culture are reflected in his simple aesthetic.

Karson was born and raised in Kansas City and earned a bachelor's of fine arts in painting from the Kansas City Art Institute. He worked for 11 years in the city's first contemporary art gallery.

Karson moved to Montana in 1986 and received a master's of fine arts from Montana State University. He was a curator at the Yellowstone Art Museum from 1988-1993 and served on the board of MAGDA (Montana Art Gallery Directors Association).

He left the Yellowstone in 1993 to work as a full-time artist. In 1998 he received a Montana Arts Council Individual Artist Fellowship and in 2006 received an Adolph and Esther Gottlieb Foundation grant. His work has been featured in solo shows in Bozeman, Denver, San Antonio and Kansas City, as well as in Turkey. Following his show at the Emerson Center, Karson will display a sculptural installation at the Missoula Art Museum.

### Cathy Weber: "Rock, Paper, Feather"

Through Feb. 8 at tart in the Emerson Center, Bozeman

Artist's website: [www.cathyweber.net](http://www.cathyweber.net)

Dillon artist Cathy Weber shares her ongoing narrative of large oil paintings, intricately painted houses, ceramic birds and handmade books. The artist has developed a vernacular of objects as tools for her storytelling: Nests rest inside houses, feathers suspend rocks, string forms poetry. The results reflect a solidly domestic spirit.

Weber grew up in the Midwest and studied at the Herron School of Art and Indiana University, and later completed a formal painting apprenticeship in Mexico City. She moved to Dillon in 1981 and maintains a studio in the historic downtown.

The artist is also a gardener, carpenter, cyclist, skier, feminist, civil libertarian and mom. "But I am most steadily compelled in my daily life by a need to make visual manifestations of my view of the world," she writes. "In that context, much of my work is done in the service of beauty."

Though Weber executes the bulk of her current work in oil, she sometimes paints with watercolor or makes objects with clay, wood, paper, metal and found objects. She finds the tools and supplies in her studio — paper, paint, pencils, board, glue, ink, thread and fabric — "are all pregnant with the potential to express or inform a visual or conceptual notion."

The artist works "from an ever-increasing sense of urgency to make things of beauty in response to war, injustice, greed and violence." Making images of common simple objects "gives me comfort and hope for weathering the human condition," she says.

The artist's "Narrative Possibilities" was displayed in 2011 at the Willard Arts Center in Idaho Falls, and her "Grief Series" traveled to museums and galleries around Montana in 2001-02.



"Bluebird Fall" by Cathy Weber

## TOUR OF EXCELLENCE

# MAC takes artists, coaches on learning tour

By Cindy Kittredge  
Folk Arts and Market  
Development Specialist

The Montana Arts Council's Tour of Excellence departed from Helena Sept. 9 with a busload of 44 artists and coaches from the Montana Artpreneur Program (MAP) and headed for a weekend of learning at the Western Design Conference in Jackson, WY.

The conference holds a reputation as a pre-eminent exhibition and sale of museum-quality art in the spirit of western design. Each year artists from across the nation vie for inclusion in the show. More than \$22,000 in cash prizes is awarded to winners in 20 categories.

The conference brings together artists, scholars, collectors, interior designers, architects, fashion designers and the general public.

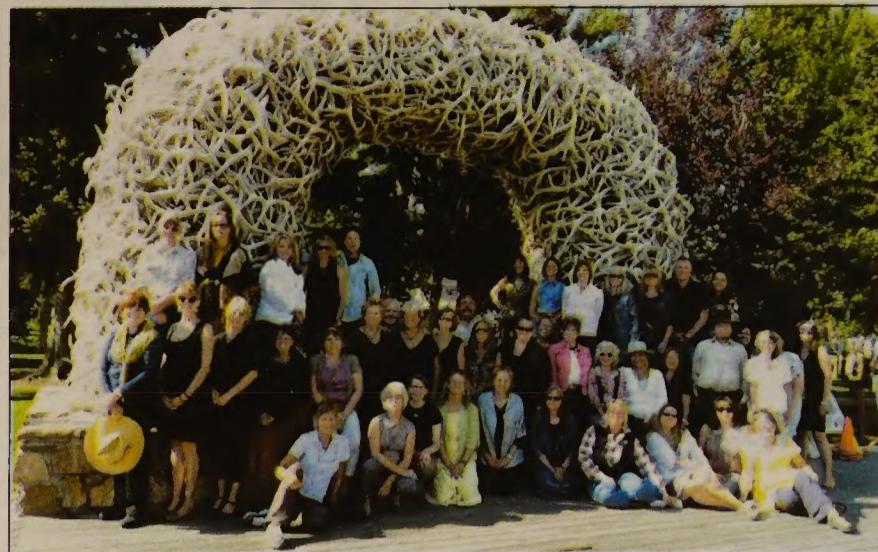
Artists on the tour also had time to interact with the more than 30 galleries in Jackson, in addition to gallery stops in Ennis and West Yellowstone. The purpose of the gallery visits was to analyze and learn how to approach galleries in the most appropriate way for the artist.

A number of artists made preliminary contacts with galleries, while others used the experience to learn more about placing their art and how that knowledge fits in the scope of their own strategic plans for the future.

Participants for the tour were chosen on the basis of their participation in the Montana Arts Council's MAP program and other specialized business-for-artist training programs. The tour was funded through a grant from LINC (Leveraging Investments in Creativity) and a USDA grant to train MAP coaches.

The Tour of Excellence is part of a three-pronged approach that MAC is taking to help Montana's visual artists build a sustainable life in the arts. This initiative includes the MAP system of teaching regional groups of emerging visual artists about entrepreneurship so that they can become market-ready certified; teaching qualified artists to become certified MAP coaches in order to deliver learning opportunities to more Montanans; and developing wider markets for artists both within and outside the state's borders.

For further information about the Tour of Excellence or the MAP program, contact the MAC Folk Arts and Market Development Specialist Cindy Kittredge at [elkittredge@dishmail.net](mailto:elkittredge@dishmail.net).



Tour of Excellence artists and coaches gather under one of Jackson's iconic antler arches in the town square. Third tier (against the antlers, l-r): Steve Stefely, Helena; Kim Hurtle, Montana Arts Council, Helena; Suzette DelRae, Hamilton; Donna Gans, Whitefish; Troy Evans, Roundup; Janet Christenot, Chester; Diane Hausman, Fairfield; Kiana Fecteau, Stevensville; Georgine Forgatch, Victor; Olive Parker, Stevensville; Tim Carlburg, Kalispell; and Marti DeAlva, Arlee. Second tier: Kelly Bort, Whitefish; Coila Evans, Roundup; Joan Kallay, Whitefish; Kathy Martin, Columbia Falls; Tammy Zemliska, Melstone; Karen Chesna, Kalispell; Jan Shanahan, Whitefish; Lisa Rideout, Whitefish; Janina Hobday, Columbia Falls; Jim Ellingson, Hamilton; Sherry Wells, Kalispell; Wendy Orr, Kalispell; Mary Jane Ross, Stevensville; Shelley Peters, Corvallis; Gale Marguerite, Belgrade; Alaina Buffalo Spirit, Billings; Linda Katsuda, Whitefish; Charlie Mattison, Kila; Dyani Bingham, Billings; Angelika Harden Norman, Browning; Carol Fah, Helena; and Louise Barker, Kalispell. First tier, seated: Katrina Ruhmland, Corvallis; Anna Taft, Bonner; Jonna Mihalic-Hoag, Kalispell; Claire Emery, Missoula; Gail Hansen, Whitefish; Linda Christiansen, Kalispell; Kathy Hampton, Melstone; Mono Campbell, Darby; Flori Engbrecht, Hamilton; and Kris Komar, Hamilton.

(Photos by Cindy Kittredge)



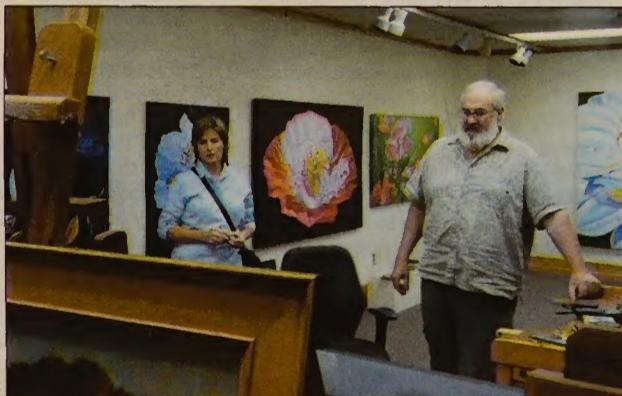
Roundup artist Troy Evans (right) exchanges contact information with an artist at the Western Design Conference.



Travelers seated in the first row are Kathy Martin and Katrina Ruhmland; and second row, Linda Christiansen, Kathy Hampton and Diane Hausmann.



Missoula artist Claire Emery and Flathead cohort coach Jan Shanahan stop to talk with an Ennis gallery owner.



Stevensville artist Kiana Fecteau takes the opportunity to talk to Ennis artist Bern Sundell in his gallery.



Hamilton photographer Flori Engbrecht puts her camera to work during the stop in Ennis.



Helena artist Steve Stefely and Fairfield artist Diane Hausmann take a break before dinner.

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## Registration still open for Made in Montana Marketplace

The 2012 Made in Montana Marketplace will be presented by the City of Great Falls and the Montana Department of Commerce, March 23-24 at the Mansfield Convention Center, located at the Great Falls Civic Center. The annual, two-day trade show connects wholesale buyers from across the region with the people who produce products that qualify for the Made in Montana program.

The Marketplace will be open to wholesale buyers exclusively on Friday, March 23. This day is intended for exhibitors who sell their products to wholesalers for future resale.

On Saturday, March 24, the general public will have the opportunity to visit the Marketplace and peruse the vast array of Made in Montana products.

Exhibitors throughout the trade show showcase dozens of creations, from handcrafted furniture to gourmet snacks in 111 booth spaces. Montana artisans, microbrewers and vintners also showcase their products at the Marketplace.

For more information, contact Marketplace Coordinator Paul Lloyd-Davies at 406-455-8510 or visit [greatfallsmt.net/events/madeinmontana](http://greatfallsmt.net/events/madeinmontana).

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## Registration open for Artrepreneurship Program

With a three-year track record and an ever-increasing list of successes, the Montana Arts Council's Montana Artrepreneurship Program (MAP) opens to artists in 10 Montana areas with the sign-up period continuing through Feb. 1.

MAP is designed to help visual artists develop a sustainable business in art by learning more about entrepreneurship and developing a framework for their business of art. Participants in a MAP cohort commit to 8-10 months of instruction and workshops that help them create 35 tools for their business toolbox and then move forward to Market-Ready Certification.

These tools include, for example, creating marketing materials, setting pricing, developing displays for shows, and building a business plan. There are also mentorship and internship opportunities.

In addition to the instruction, MAP participants can qualify for market-expansion opportunities like the recent Tour of Excellence, a learning excursion that took artists to the Western Design Conference in Jackson, WY, in mid-September. These market expansion opportunities are made available



**Montana Artrepreneurship Program coaches participating in the intensive MAP workshop instruction in Great Falls are (left to right): Jan Shanahan, DG House, Dyani Bingham, Claire Emery, Kathe LeSage, Marti de Alva, Tammy Zemliska, Deb Essen (on the floor), Kris Komar and Diane Hausmann.**

through funding from LINC.

With help from a recent grant from the U.S. Department of Agriculture, the arts council also is guiding 10 individuals, who were involved in prior MAP cohorts and who have demonstrated a depth of understanding of the business of art, towards becoming MAP-certified coaches.

These individuals and the areas in which they will establish their groups include: Dyani Bingham, Hardin-Lodge Grass; Marti de Alva, Arlee-St Ignatius; Claire Emery, Seeley-Swan-Ovando; Deb Essen, the Bitterroot

Valley; Diane Hausmann, Fairfield-Conrad-Chester; DG House, Ennis-Three Forks-Livingston; Kris Komar, the Bitterroot; Kathe LeSage, Wolf Creek-Helena-Lincoln; Jan Shanahan, the Flathead Valley; and Tammy Zemliska, Roundup-Miles City-Lewistown.

This inaugural group of coaches spent an intensive three days in Great Falls, Nov. 11-13, learning more about the strategies and techniques of the MAP approach from MAC Folk Arts and Market Development Specialist Cindy Kittredge. Over the next two months, these MAP coaches will be conducting informational meetings and taking the names of artists interested in becoming involved in a MAP group.

This program is specifically for visual artists, which includes individuals working in all media, from oils to glass, leather to textiles and fibers, and from metal to photography. Artists need to have developed a body of work and have some computer skills. The size of each group is kept small to insure that artists receive the full benefits of this learning opportunity.

Interested artists need to complete an application form that is available on the MAC website at arts.mt.gov. More information is available online at the MAC site, or interested artists can call Kittredge, at 406-468-4078 or email her at elkitredge@dishmail.net.

## NATIVE NEWS (COMPILED BY DYANI BINGHAM)

### New exhibit pays tribute to Plains Indian storytelling

The Montana Historical Society's new exhibit, "The Art of Story Telling: Plains Indian Perspectives," explores the rich ways in which Native Americans chronicled their history and achievements in drawings that are both beautiful and functional.

For countless years Plains Indians have chronicled their histories in magnificent graphic pictorial styles. Narrative scenes painted on buffalo robes, hides and tipis chronicled men's personal exploits and feats – memorializing and making public their heroic deeds.

"The works in this exhibit are stunning, powerful and fascinating – often the meaning of the artist's intent is clear but equally often the original meaning remains an enigmatic mystery," says Curator of Collections Jennifer Bottomly-O'looney.

Drawing on the Society's collection of pictographic art as well as other Native American artifacts and artwork, this exhibit gives a sense of what it was like to learn from the stories that were passed on from generation to generation for countless years.

The exhibit features works of art from the Montana Historical Society's collection of ledger art, along with the special edition of the magnificent *Walter Bone Shirt Ledger Book*, which is on loan from the Mansfield Library. Most ledger art was produced from the 1860s into the 1900s, during a time of great



Ledger art from the *Walter Bone Shirt Ledger Book* is part of "The Art of Story Telling" exhibit at the Montana Historical Society.

upheaval and change in the Indian world. The most readily available paper at this time was lined paper from account books, thus the term "Ledger Art" began to refer to all Plains Indian artworks on paper.

Winter counts were traditionally drawn on hide. Elders would gather at the end of the year to discuss what happened since the last snowfall and would determine the name of the year. The year would then be named forever after the chosen event, and the account would be recorded by a drawn symbol on the hide. The job of keeper of the winter count was often passed down through the generations from father to son.

Pictographic art helped people recall histories and events and remains important to American Indian communities as they continue to strengthen tribal ties by reminding people who they are and where they came from, Bottomly-O'looney said.

The exhibit moves into modern times with

drawings and paintings that reflect Native American culture today.

The exhibit will be up until October 2012 in Montana's Museum in the Montana Historical Society just east of the State Capitol in Helena.

### The National Native Artist Exchange

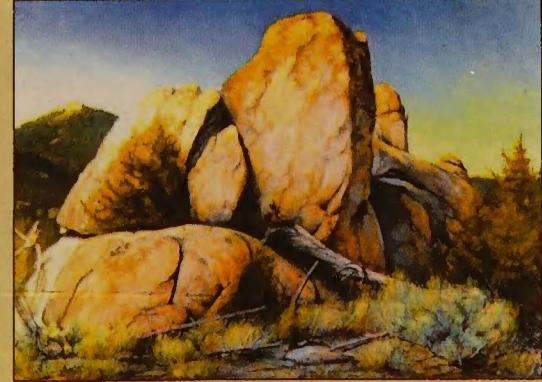
National Native Artist Exchange supports the exchange of artistic skills and knowledge among Native artists. American Indian, Alaska Native and Native Hawaiian artists residing in any of the 50 United States may apply to teach, learn, and collaborate in traditional and/or contemporary Native art forms through travel from one region to another in North America.

The applicant must identify a collaborating artist and specific project as part of the exchange, which must be beneficial to both artists.

Grants will be awarded up to \$1,500 based on a review of detailed requests and budgets appropriate to the scope of travel involved in the artist exchange. Awards will be based on standard reimbursement rates for economy class travel.

Funding may be used for travel expenses for grantees to share, teach, and learn skills, do research, and/or to develop collaborative projects with artists from other tribes/nations outside their own region. Acceptable expenses include lodging, meals, ground and air travel, and other direct costs of the artist exchange.

For more information, visit [www.nefa.org](http://www.nefa.org) or call Dawn Spears, Native Arts Program Manager, at 617-951-0010, ext. 525.



### Percent for Art

Two pieces installed in the New Natural Resources Building at Montana Tech of The University of Montana – Butte are (left to right): "Longevity," a metal wall sculpture by Kay Langland of Missoula, in the First Floor Computer Lounge (photo by Kim Baraby Hurtle); and "Batholith Monolith," an oil painting by Rob Akey of Whitefish, in the Second Floor Lobby.

# WHAT IF

## Change, creativity and innovation in the nonprofit sector

By William B. Pratt ©2011

This is the final article in a three-part series that helps nonprofit managers, staff and board members think creatively about how their organization can respond to the dynamic conditions they find themselves facing in today's rapidly changing world.

The first article (July/August, *State of the Arts*) identified characteristics of change and how your organization might address change. The second (September/October) explored how an organization can establish a culture of creativity.

This third article investigates how to turn creativity into innovations that help an organization successfully adapt to change. These articles are based on "Position Your Nonprofit For Change: Creativity and Innovation in the Nonprofit Sector," a course presented in January 2011 as part of the Professional Development for Nonprofits Series at Carroll College in Helena.

### Part Three: Innovation: Creativity at work

"If you're not failing every now and again, it's a sign you're not doing anything very innovative."

— Woody Allen

Innovation may be thought of as the practical application of creativity to help an organization achieve its mission more effectively, efficiently or in new and different ways. The innovative organization is one that:

- Recognizes the relationship between the changes affecting it and the stimulation of creativity;
- Views creativity as an essential asset for growth and change;
- Fashions a culture that helps creativity flourish; and
- Develops an effective process to apply the fruits of creativity to organizational development.

In addition, the innovative organization needs to understand:

- What has to be in place to support and maintain an innovative culture;
- The various roles organizational stakeholders play in the innovation process;
- What barriers exist to innovation; and
- The ways to overcome the barriers to innovation.

### The pillars of innovation

The innovative organization does not rely solely on the sporadic bursting forth of innovative ideas or depend solely upon certain members of its staff or volunteers for innovative thought. Rather, it puts into place an ongoing process to generate, test, implement and evaluate innovative ideas. As with developing a culture of creativity, there are a number of pillars that underpin this process. These include:

- Strong, genuine and consistent leadership support to build and maintain an innovative culture;
- Creating a democratic and non-hierarchical organization that draws innovative ideas from a wide variety of staff, volunteers and other stakeholders;
- Allowing for the easy flow of diverse perspectives, skills and resources between an organization's parts and departments. This helps create a more fertile environment for innovation than one characterized by rigid "silos" of responsibility and tasks;
- Creating small efforts that can be implemented and evaluated quickly;
- Being willing to run the risk of failure. This provides rich learning opportunities to improve or discard ideas; and
- Identifying financial resources that will enable your organization to support innovative ideas and strategies. These funds can come from a portion of an organization's cash

reserves or from a project grant from a foundation committed to helping your organization better meet your mission.

### The innovation process

Innovative organizations are ones that understand that on-going innovation comes from putting into place a straightforward and understandable process that stimulates and supports innovation over time. The process includes:

#### Understanding the innovation opportunity

**opportunity.** The opportunity may range from improving one part of your organization to coming up with a strategy to take advantage of something entirely new.

Take some time to discuss the opportunity so that you truly understand it. In some cases, it might be helpful to gather some hard data, such as audience or participant figures to expand your understanding.

Some important questions to ask include: Is this a fertile area for innovation? What are the strong points to build on? What are the problem areas that may be confronted? What resources are currently available or can be obtained?

**Releasing your creativity.** This is where your organization uses the full force of its creative energy to generate new ideas or old ideas thought of in new ways to address the opportunity. Use some of the tools such as brainstorming to quickly generate a number of ideas (See Article Two: Unleashing Organizational Creativity in the September/October issue of *State of the Arts* for some specific ways to do this.)

Piggyback on each other's ideas. Use mind-mapping to connect the ideas that naturally hang together, and identify others that are completely different. As you discuss the attractiveness of these innovative strategies, some will begin to rise to the top.

#### Sorting through the options.

Take your most attractive ideas and begin to ask the hard questions about implementing them. If you believe that the idea is a good one, but you run into logistical or resource barriers, rather than being satisfied with a "we can't do it" answer, circle back to your creativity skills and generate ideas to see if you can successfully address the stumbling blocks.

**Piloting your innovation.** Once you have decided upon a likely innovation, design it so that if it fails, it will fail early, and you can move on to the next innovation. During this phase, identify who wins and who loses if the innovation is implemented, as well as other barriers that might exist. Think about how to get around these barriers.

This is also the time to address specifics such as timeline, market analysis, market testing, evaluation criteria, cost and revenue sources. Share your innovation with others in your organization or with other organizations. This might provide additional ideas to improve the innovation or identify stumbling blocks that need to be addressed before wider acceptance is achieved.

As you implement your innovation, pay attention to how it is proceeding. Do you have to revise your timeline or budget? Don't fall in love with your innovation. If things are not working out, and you can't see how to fix it, pull the plug. Try to identify why it did not work, and move on to your next innovative idea.

**Spreading the word.** If your organization wants to spread the word about your innovation, consider providing information or technical assistance to other organizations interested in it. You might even find opportunities to replicate it with organizations outside of your own area of interest. This might lead your organization to becoming involved in promot-

ing an environment for the innovation that includes helping to develop policies, legislation, standards and markets in order to change the larger system.

### Roles in the innovation process

There are a number of roles played in an organization to help move innovations forward. During the various stages of the innovation process, an individual may play more than one role depending upon his or her skill set and personality. These roles include:

- **Scout:** Identifies effective ideas within the organization and explores external new ideas;
- **Broker:** Acts as dynamic filter and hands-on matchmaker of ideas;
- **Facilitator:** Coaches leaders to apply innovation tools to everyday work, e.g., through brainstorming;
- **Champion:** Embeds a culture of innovation into the organization in small and large ways;
- **Incubator:** Takes innovation from concept, to prototype, to launch, to scale up; and
- **Aggregator/Accelerator:** Develops collections of related innovations to create a synergistic effect that goes beyond impact of any single innovation.

### Barriers to Innovation

A number of factors have been identified that reduce an organization's ability to innovate. These include:

- Having a short-term focus and no time to focus on anything but operations;
- Inadequate funding to pursue innovation;
- Reluctance to take risks;
- "Siloing," or a narrow focus by various parts of an organization;
- No commonly agreed upon innovation process;
- Over-regulated market, such as government programs that don't allow for flexibility;
- No competition, which may lead to complacency;
- Management control of the innovation process, incorrectly measuring innovation and expecting payoff too soon;
- Incentives not structured to reward innovation;
- Poor leadership style that puts a "wet blanket" on innovation;
- Unwillingness to change what currently works; and
- A "not invented here" perspective from a department or organization.

### Overcoming barriers to innovation

If being innovative was easy, we would see lots more of it. Innovation, however, is often difficult to implement as we can see from the above "barriers."

Each organization is different with its own history, culture, mission challenges, financial pressures, resource availability and openness to innovation. Therefore, each organization must craft its own unique approach to innovation.

It is often difficult for an organization to precipitously decide to "be innovative" and then immediately implement the various required structural changes, which may include realignment of programs, responsibilities and revenue sources, as well as staff and board changes. In some cases, an organization facing a significant shift in its reality may be forced into a "go for broke" change that may or may not be successful.

Perhaps a more deliberate approach to consider might be a step-by-step process that increases organizational innovation over time. This could include:

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### Building relationships with donors

Kevin Strickland of the Not for Profit Group offers "A Checklist for Creating a Proactive-Relationship Development Process" on GuideStar's website, [www2.guidestar.org](http://www2.guidestar.org).

He writes: "Not-for-profit organizations depend on the financial support of individuals and corporate donors, and whether you realize it or not, a pledge can be the beginning of a long-term relationship with your organization. Or, as Humphrey Bogart so eloquently put it, a donation to support your cause can be 'the start of a beautiful friendship.'

"Unfortunately, many organizations struggle to find the time to establish relationships with donors. Phone calls, people dropping by, employee issues, and e-mails seem like a giant time-sucking machine that descends from the ceiling in your office and vacuums the life out of your day. With corporate and individual donors struggling financially, building relationships with your supporters has never been more important."

"Here are some tips for building highly effective relationships with your support base."

Read the complete article at [www2.guidestar.org](http://www2.guidestar.org).

Continued on next page

## Idea of the month: Telling your story

Each month the Nonprofit Board Report highlights one idea to give board members hands-on involvement in fundraising.

As ambassadors of their organization, board members are its best storytellers. And how they tell the story of the organization can potentially lead to more support and greater fundraising success.

When board members tell their own stories, there are three parts of the narrative they need to share to get the biggest impact:

1. "The story of self." What drove you to get involved with this cause and organization?

2. "The story of us." What is so wonderful and inspirational about this particular nonprofit?

3. "The story of now." What is immediate and urgent about your story – so much that it can motivate your listener to act right now (by signing up to be on an email list, give a gift, etc.).

Source: Andy Goodman

— Reprinted with permission from the Nonprofit Board Report ([www.pbpinfo.com](http://www.pbpinfo.com))

## LITERARY LANDSCAPE

# Montana Conversations: Speakers in the Schools

Humanities Montana offers a new program where teachers at middle and high schools may request a literary expert to visit their classrooms to engage their students in the richness of literature. The program is called "Montana Conversations: Speakers in the Schools," and it's absolutely free!

Montana kids connect with their community by engaging in lively conversations with a diverse group of scholars of poetry, Montana-centric literature, Native American literature, and even living-history actors who play Beowulf and Mark Twain. Through this program, teachers may even invite the new poet laureate, Sheryl Noethe, to visit their schools.

Programs can be tailored to the level of audience and speakers will work with the teachers to ensure a lively introduction to their subjects.

View the full catalog and apply for a program online at [www.humanitiesmontana.org](http://www.humanitiesmontana.org). Call Kim Anderson or Samantha Dwyer at 406-243-6022 to find out more.

### Literature programs available

- "Beowulf: Monsters, Heroes and Heritage of Language" – Poet and writer Dave Caserio gives a dramatic performance in Anglo-Saxon of the epic poem "Beowulf," a classic of western literature and part of the foundation of English poetry.

- "Coming of Age in Montana" – Humanities Montana Executive Director Ken Egan leads a discussion on growing up in Montana using a selection of books from Montana authors. The conversation focuses on two or three narratives chosen from the following list: Ivan Doig's *This House of Sky* and *English Creek*; James Welch's *Winter in the Blood* and *Fools Crow*; D'Arcy McNickle's *The Surrounded* and *Wind from an Enemy Sky*; Debra Magpie Earling's *Perma Red*; Millard Walker's *Winter Wheat*; Mary Clearman Blew's *All But the Waltz*; and Stanley Gordon West's *Blind Your Ponies*.

- "Introducing Native American Literatures" – Retired language arts and Heritage Project teacher and author Dottie Susag introduces students to Native American authors,

including James Welch, D'Arcy McNickle, Sherman Alexie, Debra Earling and others, using video, oral recording, and supplementary books and poems.

- "Montana Author Frank B. Linderman" – Writer and photographer Celeste River tells the story of Frank Linderman, who came to the Flathead Valley in Montana Territory in 1885, when he was just 16 years old, to live his dream of being a trapper and hunter in a place "as far from contaminating civilization" as he could find. By 1900 he had become an assayer in Butte, then a newspaper owner in Sheridan, a state representative from Madison County, and finally a writer dedicated to preserving what he knew of the Old West in "printer's ink."

- "Montana's Poet Laureate" – Sheryl

Noethe brings the spark of creative writing to children by combining reading and talking about creativity with interactive workshops. As the founder and creative director of the Missoula Writing Collaborative, Noethe has helped put professional writers in classrooms for over 15 years.

- "Poems Across the Big Sky: Defining Montana" – Poet and professor Lowell Jaeger explores who we are as Montanans using *Poems across the Big Sky*, an anthology of more than 100 Montana poets, and explodes the Hollywood stereotypes of pistol-packing outlaws, wild savages and saloon girls.

- "Power of Poetry: Interactive Series"

– Literary scholar Lisa Simon explores different periods of English literature from Shakespeare's sonnets to the Romantics like Keats and Blake, to the Modernists – T.S. Eliot, Ezra Pound and H.D. (Hilda Doolittle). Simon tailors her talks to the level of audience and uses multi-media to bring the poets and their poetry to life.

Simon's most popular talk is "War Poetry: The Poetry Is in the Pity." This interactive presentation uses historical photos and movie clips of World War I trench warfare to demonstrate how the power of one soldier's poem – Wilfred Owen's "Dulce Et Decorum Est" – altered our cultural dialogue about war. This poem is a launching point to enter into a larger discussion of how we as a culture have regarded the battlefield stories of soldiers from then on.

- "Walt Whitman and the Civil War: A Test of Poetry, A Vision of Democracy" – Poet and writer Dave Caserio revisits the Civil War through Walt Whitman's poetry, prose, journals and letters.

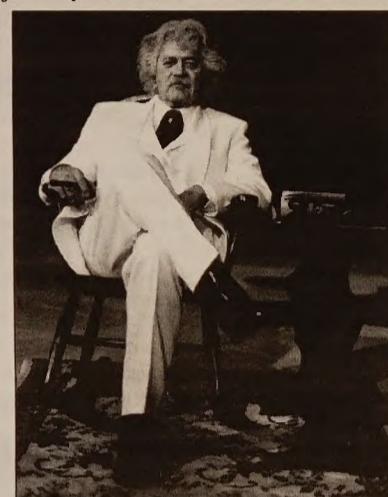
- "Mark Twain in Montana" – Michael Delaney

portrays Mark Twain on his tour through five Montana cities, recounting the story of his run-in with the notorious Virginia City desperado Bad Jack Slade.

- "The Banning of Huckleberry Finn" – Michael Delaney channels Mark Twain to address the accusation of racism in the novel *Huckleberry Finn* as a reason for censorship, and then opens the program to discussion.

Humanities Montana is the state's independent nonprofit state affiliate of the National Endowment for the Humanities. Since 1972, Humanities Montana has provided services and grants to hundreds of Montana organizations in support of public programs in history, literature, values, and public issues.

Among its many programs are its grants, Montana Conversations: Speakers Bureau and Speakers in the Schools, the Humanities Montana Festival of the Book, Letters About Literature, and the Governor's Humanities Awards.



Michael Delaney portrays the iconic writer in "Mark Twain in Montana."

## Innovation (from previous page)

- Identifying the organizational elements and approaches that foster innovation and those that don't;
- Strengthening the elements that support innovation and weakening those that don't;
- Training staff, volunteers and stakeholders in innovation skills;
- Defining an innovation process that is understood organization-wide;
- Choosing innovations that don't involve great risk and can be implemented quickly, and which provide valuable learning and application opportunities;
- Looking for programmatic and financial partners to share the risk;
- Identifying immediate action steps that can be taken to create momentum;
- Honestly evaluating innovative activity; and
- Continuing to "up the ante" in the size and risk level of innovation your organization is willing to undertake.

**The Author:** Bill Pratt worked in organizational development and grants management for the Montana Arts Council for 17 years, before moving to the Montana Community Foundation, and then to Foundation Northwest. He is currently Projects Coordinator for the Big Sky Institute for the Advancement of Nonprofits and the principal of Pratt and Associates, a training and consulting firm.

Bill is interested in hearing from readers about change and innovation in their organizations, presenting a modified version of the course in venues around the state, and working with organizations to help them develop innovative approaches to change.

For a copy of the bibliography used in his course or to discuss presentation or consultation possibilities, email [bpratt9@msn.com](mailto:bpratt9@msn.com) or call 406-458-7036.

## MONTANA POET LAUREATE

### The Cougar Pizza

by Sheryl Noethe

A guy offered me a slice of cougar.  
He was proud of his illegal meat,  
held it out to me in white wrapping  
paper

while I saw it on a branch  
tail twitching, pink sun bleeding  
into a magenta heaven.

A slice of coiled muscle  
pale and tender dusk on a frozen lake  
as the last glance of the sun lights up

in passing a red-blue forest on the far slope,

the black shadows of elk.

Green beneath the white.

Blue beneath the gray.

The meat flares briefly in  
lustrous concentric striations

then leaps onto the back

of a running figure

and what you now see that man

slicing onto a pizza

is only the shimmering image

that ran away with itself.



Photo by Kurt Wilson

## LAW AND THE ART WORLD

## Tax esoterica, just in time for tax season

By Bill Frazier ©2011

This article is prompted by a discussion with a disgruntled contributor to a museum fundraiser, so I offer this in preparation for the upcoming tax time.

The issue of what can be deducted as a charitable contribution to a qualifying organization arises frequently and I have written about it several times over the years. It is not new and has been the law for many years.

## Charitable contributions

In essence, so long as a contributor is receiving something of value in return for his payment, there is not a charitable contribution. A typical example is a ticket to an event sponsored by a nonprofit or tax-exempt organization, such as an auction sponsored by the local 501(c)(3) art museum.

The amount paid for a ticket to a charitable event, such as a ball, art auction, ball game or concert, is presumed to represent the purchase price of an item of value, just as one would buy a ticket to a movie at the local movie theater. The burden is on the taxpayer to prove that the payment is not a purchase or that it exceeds the fair market value of the admission to the event – either of which is difficult to do. Further, the purchase price of a raffle ticket does not constitute a charitable deduction.

If, however, one may show that the price of the ticket exceeds the reasonable fair market value of the admission, the overage is deductible as a charitable deduction. For example, if the museum charges \$100 for a ticket to its annual art auction and \$50 of that exceeds the actual cost or value of the admission (drinks, refreshment, program), then the \$50 would probably be deductible. Best practices would suggest that such information be printed on the ticket or other admission document by the host organization.

Next, we have the on-going argument that results when the purchaser at a charitable art auction attempts to deduct his purchase price as a charitable deduction and the deduction is denied. It has long been the law, or IRS regulation, that such purchases are not eligible for charitable deductions. As in the ticket examples above, so long as the buyer receives something of value, there is no donation. There is no difference between buying a piece of artwork from a charitable auction and buying

it downtown at a commercial gallery. The buyer pays for the painting and gets the painting. There is no donation. There is a purchase.

I realize that many people do this, but it is not supported by the law or IRS regulations. This is so, even when the sponsor or event auctioneer encourages high bidding because the proceeds are going to the charitable organization and may be deductible. To repeat: the buyer is receiving an item of value in return for his payment so there is no donation, even though the payment is actually made to the organization.

## Two important terms: Nonprofit and tax exempt

When a potential donor is dealing with a charitable organization, there are two concepts that are important. "Non-profit" is a relationship between the organization and the state in which it is organized. "Tax exempt" is a relationship between a nonprofit organization and the IRS in which the organization has satisfied the IRS with objective evidence that it is qualified for 501(c)(3) or similar treatment justifying tax-exempt donations.

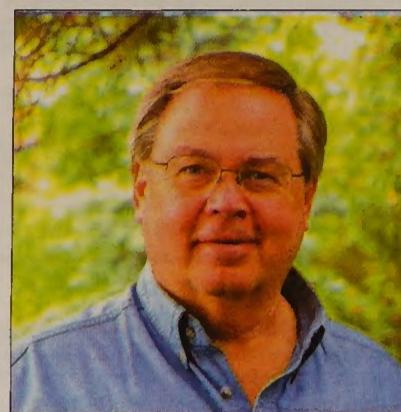
An organization may be nonprofit or tax exempt or both. In order for a donor to receive a charitable tax deduction for his donations, the organization must be both nonprofit and tax exempt.

The following information should be of help to those making donations to qualified organizations. Even though this has been the law for a long time, I find that many folks, including some tax preparers, are unfamiliar with it.

For a single cash contribution of less than \$250, a cancelled check, credit card statement or written acknowledgement from the charity is required. For a single cash contribution of more than \$250, a written acknowledgement from the charity is required.

For a non-cash contribution (things) of less than \$250, a written acknowledgement from the charity, or other reliable record, is required. For a non-cash contribution of more than \$250, but less than \$500, a written acknowledgement from the charity is required.

For a non-cash contribution of more than \$500, but less than \$5,000, a written acknowledgement from the charity is required along



Bill Frazier

with IRS Form 8283 part A. For a non-cash contribution of over \$5,000 of similar items, written acknowledgement from the charity is required, along with an appraisal and IRS Form 8283 part B.

There are additional requirements for donations over \$500,000, or gifts of cars, boats, airplanes or equities, such as a publicly traded stock.

For the contribution of art valued at more than \$20,000, there must be a written acknowledgement from the charity, an appraisal by a qualified appraiser (there are additional regulations related to certification of appraisers) and IRS Form 8283 part B. The appraisal and a photo of the artwork must be attached to the tax return. For all of the contributions listed above, the acknowledgement must be contemporaneous, i.e., presented at the time the gift is given.

I caution you to be aware that the IRS maintains lists of qualified appraisers for all genres of artwork. They are familiar with values, auction and show sale results and are generally regarded as experts in the various fields of art and culture. This does include western and wildlife-related artwork.

**Bill Frazier served a lengthy and invaluable tenure as chairman of the Montana Arts Council. He's in private practice in Big Timber, and can be reached at 406-932-5453 or [artlaw@mtintouch.net](mailto:artlaw@mtintouch.net). MAC thanks Art of the West for permission to reprint this series.**

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## CPAs discuss roles and responsibilities of audit committees

Certified Public Accountants Jeffrey S. Gittler and Kevin Ryan write about the "Roles and responsibilities of Nonprofit Audit Committee Members" at [www2.guidestar.org](http://www2.guidestar.org).

They note: "The nonprofit sector is extremely diverse. Some organizations deal with hundreds of millions of dollars each year, whereas others' budgets are only in the thousands. But regardless of size and scope, one of the many commonalities that all nonprofits should be concerned with is corporate governance."

"In fact, many organizations still need to be convinced that they need audit committees. For organizations that are exploring the implementation of audit committees – or for those with active ones – it is extremely important to understand their roles and responsibilities."

Read the entire article at [www2.guidestar.org](http://www2.guidestar.org).

## Tech Talk: Mobile credit-card processing

By Mark Ratledge

When selling your artwork online, accepting credit cards is no big deal. There are many popular and secure businesses like PayPal and Google that provide card processing for a fee. And it's reasonably easy to set up a website with the necessary links.

But if you travel to craft and art shows and sell your work in person, you need to be able to take credit cards. Enter the mobile credit-card processing business. This requires an electronic card swiper, provided by your bank or one bought aftermarket, and a cell phone so the swiper can communicate with the credit-card verification company. But you also need an account at the verifier and a merchant account at a bank.

But now there is Square, the new kid on the block, which is shaking things up in the credit-card processing world. Square began a few years back when several of the developers behind Twitter (the incredibly popular micro-blogging platform) figured there had to be a better way to take credit cards via mobile phones. The idea was to make



credit-card transactions as simple and secure as possible for both the customer and the merchant.

And now, with its rate of growth over the last few years, Square is making the big banks nervous. Square doesn't require a bank merchant account, a long sign-up process, a full credit check or much hardware to go with your mobile phone.

Square does require a postage-stamp-size card reader

that plugs into the audio jack of your iPhone or Android smart phone and the Square App, too. But that card reader and the apps are free when you sign up with Square.

Opening an account at Square takes about 10 minutes online at [squareup.com](http://squareup.com). Sign-up requires a valid name and address and the last four digits of your social security number for identity verification with a credit agency.

Square charges a 2.75 percent fee per swipe for all



Mark Ratledge is an information technology consultant. His website is [markratledge.com](http://markratledge.com).

cards, with the same rate for all major credit cards. And Square says they make a next-day automatic direct deposit to your bank account.

Square is already easier than using a merchant account and an electronic swiper, but it's also cheaper, too, if you do less than \$10,000 in transactions a month. Over that amount, a regular card processor is a bit cheaper.

Square processed about \$2 billion in 800,000 transactions last year, mostly among small entrepreneurs. That means that many customers have never seen the tiny reader device and have never used their card on a mobile. If you use Square, it's a good idea to bring some info from their website with you. But you can assure customers that Square uses the same level of internet security as the other major card processors.

The Salvation Army has started using Square on the street to take their red kettle donations during the holiday season. You can read a *New York Times* article about Square and the Army at [markratledge.com/link/sally/](http://markratledge.com/link/sally/).

## Arts and Disability Center website

The National Arts and Disability Center (NADC) is a resource, training, and information center dedicated to promoting the full inclusion of individuals with disabilities into the arts community.

The organization's website, [nadc.ucla.edu](http://nadc.ucla.edu), provides opportunities to find and/or list upcoming art and disability events; receive information on art and disability-related resources; and apply for scholarships, competitions and art exhibits.

The site's calendar includes a searchable database of accessible performances and venues as well as events featuring artists or performers with disabilities. The Call for Entries lists calls for submissions to exhibits, art competitions, and publications received by the NADC for artists with disabilities; an online gallery showcases works by artists with disabilities.

For more information, call 310-794-1141.

## OPPORTUNITIES

**Disclaimer:** No endorsement is intended or made of any product, service or information either by its inclusion or exclusion from the Opportunities section of the State of the Arts. While all attempts are made to insure the correctness and suitability of information under our control and to correct any errors brought to our attention, no representation or guarantee can be made as to the correctness or suitability of that information or any other linked information presented, referenced or implied. All critical information should be independently verified.

### Visual Arts, Crafts and Photography: Call for Entries, State of Montana

**Artists Along the Bitterroot Studio Tours**, which will be held June 1-3, 2012, is now accepting applications for membership. This is a unique annual spring tour by artists opening their studios and galleries to the public. The call includes artists from Lolo to Darby. Download an application at [www.artistsalonthebitterroot.com](http://www.artistsalonthebitterroot.com) or call 406-777-0553 for more information. DEADLINE: Feb. 12, 2012.

**The Whitefish ArtWalk** seeks artists to display their newest work in downtown Whitefish during a two-week period that surrounds the Winter Carnival, Jan. 27-Feb. 10. A \$25 fee should accompany each application. For more details or to request an application, call Stumptown Art Studio at 406-862-5929. DEADLINE: Jan. 2, 2012.

**The Sunrise Festival of the Arts** will be held July 14, 2012 in Sidney's Veterans

### Want the latest info on opportunities?

Using email, the arts council manages three biweekly information newsletters that provide current and ongoing opportunities. Artists, arts organizations and arts educators each have their own list.

To sign up for any or all of these information tools, email Beck McLaughlin at [bemlaughlin@mt.gov](mailto:bemlaughlin@mt.gov) or look for the sign-up form on our website and in the newspaper.

Memorial Park. The Sidney Area Chamber of Commerce is looking for new artists and crafters, and especially a featured artist. The chamber purchases a piece from the featured artist that will be used as a grand prize at the festival. The featured artist receives extensive publicity and a free booth space. To apply, submit photos of your work and information about yourself and your artwork. Send submissions to Sidney Area Chamber of Commerce, 909 S. Central Ave., Sidney, MT 59270 or email [schamber@middrivers.com](mailto:schamber@middrivers.com). For more information, call 406-433-1916. DEADLINE: Jan. 6, 2012.

**The Sandpiper Gallery** in Polson is pleased to announce "Kaleidoscope of Color" as the title and theme for the gallery's next non-juried invitational exhibition, Feb. 17-March 24. Artists are welcome to submit up to three pieces of original two- or three-dimensional work. All work must be delivered to the Sandpiper Gallery on Saturday, Feb. 11. Non-members will be charged a \$15 exhibitors fee. For more information, call 406-883-5956, visit [www.sandpiperartgallery.com](http://www.sandpiperartgallery.com) or email [dcarworks09@yahoo.com](mailto:dcarworks09@yahoo.com).

**Traditional artists from throughout Montana are invited to sell their works in the Festival Market of the Montana Folk Festival** that will be held in Butte July 13-15, 2012. Up to 25 artists will be selected to represent the best of Montana artistic traditions. This is a juried event showcasing the region's finest folk art. The jury will

make its selections of artists based on criteria including quality, uniqueness, traditionality, regional culture and the artists' relationship with his or her community. Guidelines and application forms can be found online at: [www.montanafolkfestival.com/folkFestival-forms-montanaArts.php](http://www.montanafolkfestival.com/folkFestival-forms-montanaArts.php) or artists can request applications and guidelines to be mailed to them by calling Mainstreet Uptown Butte at 406-497-6464. DEADLINE: March 31, 2012.

**The Montana Folk Festival**, set for Butte next July 13-15, is now accepting applications from Native American artists and crafters who would like to show their work in the First Peoples Marketplace. Over the last four years the First Peoples Marketplace has grown to be one of the largest showcases for Native artists in the West. A jury of experts will evaluate the applicants. There are 19 slots available. Any tribally affiliated artist in Montana can find more information by visiting [www.montanafolkfestival.com](http://www.montanafolkfestival.com) or calling 406-497-6464.

**The Rocky Mountain Arts and Crafts Festival** will be held March 10-12, 2012, at MetraPark in Billings. The festival is the largest show of the spring season, attracting more than 10,000 shoppers. This is the perfect show for artists, crafters, and certified Made-in-Montana products. For information, call D&D Productions at 406-696-6585 or visit [www.therockymountainartsandcraftsfestival.com](http://www.therockymountainartsandcraftsfestival.com).

## Strategic Investment Grants

The Montana Arts Council Strategic Investment Grants (SIG) provide up to \$1,000 in matching funds to professional artists, nonprofit 501(c)(3) arts organizations and pre-K-12 teachers in Montana for:

**Training and Network Development:** Grants for professional development and networking opportunities that help build art skills, healthy arts careers and businesses.

**Market Expansion:** Grants to help increase exposure and improve marketing or promotion, opportunities for exhibition or performance and sales.

**Public Outreach Arts Activities:** Grants for ongoing and one-time arts activities by arts organizations and artists that help firmly anchor the arts in the greater community.

**Challenges and Emergencies:** Grants to provide assistance for artists or arts organizations experiencing catastrophic-level emergencies that threaten their ability to continue their work, and demand prompt and immediate attention.

**Other Projects:** Activities and ideas falling outside of these categories, yet worthy of state investment, might be eligible. Potential applicants must first discuss their proposal with the MAC grants director, Kristin Han Burgoyne ([khan@mt.gov](mailto:khan@mt.gov)) or 406-444-6449), to determine eligibility.

Following is a list of SIG grants awarded in FY11:

Organization/Individual	Project Title	Awarded
Shalene Valenzuela	Watershed Residency	\$972
David Spear	Missoula Art Museum Works to Be Collected	\$1,000
Carolyn Pardini	Study of Ceramic Tile Making	\$577
Jane Latus Emmert	Market Expansion	\$1,000
Leslie Millar	Architectural Applications Workshop	\$670
Alpine Artisans	Alpine Artisans, Inc. Tour of the Arts	\$1,000
Lauren Grabelle	Artist Wilderness Connection Program	\$975
Riverfront Blues Festival	Riverfront Blues Festival	\$1,000
Linda Williams	Kathryn Stats Workshop	\$634
Jane Latus Emmert	Kathryn Stats oil painting workshop	\$400
Marco Rosichelli	Vermont Studio Center	\$1,000
Bozeman Sculpture Park	Bozeman Sculpture Park Exhibition Catalog	\$1,000
Bucking Horse Books LLC	International Reading Assoc Conference 2012	\$1,000
Linda Grinde	Moon Over Mission Dam	\$1,000
Russell Rowland	West of 98: Living & Writing the New American West	\$1,000
Jerry Simchuk	Snow Leopard Carving Class	\$734
Anne Appleby	Appleby Exhibition at Danese/ Consulting for Traveling Exhibition	\$1,000
Carol Hartman	Gallery 25 Exhibition	\$1,000
Northeastern Arts Network	NW Arts Connection	\$1,000
Karin Schalm	Association of Writers & Writing Programs Conference/ Prison Writing Program	\$1,000
Emily Free Wilson	Pottery Northwest	\$1,000
Becky Helfert Wedll	A Month of Masters	\$1,000
Noellynn Pepos	Penland Educators Retreat	\$1,000
Arts Without Boundaries	A Night at the Ozark	\$1,000
Lucy Capehart	Virginia Center for the Creative Arts Residency	\$1,000

**The 12th annual Florida Outdoor Sculpture Competition**, a yearlong juried exhibition of sculptures from around the country, is a joint project of Polk Museum of Art and the City of Winter Haven. Ten sculptures are selected annually by a committee of community members and museum staff. To download the prospectus, visit [www.polkmuseumofart.org/FLOSC](http://www.polkmuseumofart.org/FLOSC) or call 863-688-7743, ext 289. DEADLINE: Jan. 2, 2012.

**The 11th Annual Lessedra World Art Print Mini Print 2012** will be on display at Lessedra Gallery and Contemporary Art Projects in Sofia, Bulgaria, June 13-Aug. 31, 2012. The aim is to gather and exhibit contemporary art print works from all over the world. For more information, visit [www.lessedra.com](http://www.lessedra.com). DEADLINE: March 31, 2012.

**The Nomadic Project's YOUNITE Tour** is booking artists and venues from across the globe to unite the world through art. The Nomadic Project united America through art and now is taking it further. Artists will be selected for curated exhibits that will take place around the world. Venues will be able to book large or small exhibits based on their space. For more information or to register, visit [www.nomadic-project.com](http://www.nomadic-project.com). DEADLINE: Aug. 1, 2012.

**The Watercolor Art Society** in Houston is sponsoring its 35th International Exhibition March 13-April 20, 2012. The prospectus can be found at [www.watercolorhouston.org](http://www.watercolorhouston.org). For information, call 713-942-9966 or email [was-h@sbcglobal.net](mailto:was-h@sbcglobal.net). DEADLINE: Jan. 28, 2012.

**The 23rd Annual Autumn Crafts Festival** will be held Oct. 6-7 and 13-14 at the Lincoln Center for the Performing Arts in New York City. Work must be original, handcrafted and expertly executed. Applicants are asked to submit five color slides or emailed images for juried selection of representative works. Craft-artists may use [www.zapplication.org](http://www.zapplication.org), download applications at [www.craftsatlincoln.org](http://www.craftsatlincoln.org), or call 973-746-0091. Applications will be reviewed periodically until the show is filled. Contact Raya Zafrina, Director of Operations, c/o ACAC, PO Box 650, Montclair, NJ 07042; email [acacinfo@gmail.com](mailto:acacinfo@gmail.com).

**Larson Gallery in Yakima, WA, is soliciting entries for Adorn the Form: New Directions in Fiber and Jewelry**, a biennial national juried exhibition to be held April 13-May 12. Approximately \$3,000 in prize money will be awarded. Eligible work includes hats, shoes, bags, jewelry, scarves, hair adorments and belts. For information visit [www.larsongallery.org](http://www.larsongallery.org) or call 509-574-4875. DEADLINE: Feb. 25, 2012.

**Embracing Our Differences** invites art submissions for its ninth annual outdoor art exhibit celebrating diversity. Thirty-nine artists will be selected for the exhibit to be displayed April and May 2012 at Island Park along Sarasota, Florida's beautiful bayfront. Since 2004, the exhibit has been viewed by more than 1,100,000 visitors. The exhibit will contain 39 billboard-sized (16 feet wide by 12 1/2 feet high) images of the selected artworks. Final selections will be chosen based on artistic excellence in reflection of the theme "embracing our differences." Submissions will also be evaluated on how effectively it will read outdoors when enlarged to billboard size. A total of \$3,000.00 in awards will be presented. Submission forms and more information are available at [www.EmbracingOurDifferences.org](http://www.EmbracingOurDifferences.org) or by emailing [Info@EmbracingOurDifferences.org](mailto:Info@EmbracingOurDifferences.org). DEADLINE: Jan. 9, 2012.

**The 36th Annual American Crafts Festival** will be held June 9-10 and 16-17 at the Lincoln Center for the Performing Arts in New York City. Work must be original, handcrafted and expertly executed. Applicants are asked to submit five color slides or emailed images for juried selection of representative works. Craft-artists may use [www.zapplication.org](http://www.zapplication.org), download applications at [www.craftsatlincoln.org](http://www.craftsatlincoln.org), or call 973-746-0091. Applications will be reviewed periodically until the show is filled. Contact Raya Zafrina, Director of Operations, c/o ACAC, PO Box 650, Montclair, NJ 07042; email [acacinfo@gmail.com](mailto:acacinfo@gmail.com).

## Workshops/Conferences

**Richard Parrish** offers the following workshops at his studio in Bozeman: Glass Fusing and Slumping I: The Basics of Kilnformed Glass, Jan. 14-16 (\$300); and Glass Fusing and Slumping II: Frit and Stringers in Kilnformed Glass, Feb. 11-12 and 14 (\$300). For more information, contact Richard at [glass@fusiostudio.com](mailto:glass@fusiostudio.com) or call 406-522-9892.

**Living Art of Montana** offers workshops in Missoula for anyone facing illness or loss. These workshops are 10:30 a.m.-12:30 p.m. Saturdays: Simple Writing: Moon/Threshold of Night, with Lori Mitchell, Jan. 14; Creative Tangents: Personal Medicine Wheels, with Beth Jaffe, Jan. 21; Paper Explorations: Paper Mache I, Constructing Forms, with Odette Grassi, Jan. 28; Paper Explorations: Paper Mache II, Decoration, with Odette Grassi, Feb. 4; Simple Writing: Yearning/Heart, with Lori Mitchell Feb. 11; and Creative Tangents: Mono Printing Techniques, with Nicole Peirontoni, Feb. 18. Workshops are free; donations are always appreciated but not expected. Call 406-549-5329 or visit [www.livingartofmontana.org](http://www.livingartofmontana.org).

**Living Art of Montana offers Creative Connections for Cancer Survivors**, a drop-in workshop for cancer survivors to express themselves through the arts and to find connections to self, others and nature. Coming up: Barefoot Thought, with Beth Ferris, noon-1:30 p.m. Jan. 18; and Playing with Stones: Montana's Art, noon-1:30 p.m. Feb. 15. Call 406-549-5329 or visit [www.livingartofmontana.org](http://www.livingartofmontana.org).

**The Archie Bray Foundation** in Helena offers these workshops: Throwing, Altering, Assembling for Use and Innovation, with Walter Keeler, March 16-17; Become a Master of Plaster, with Nicholas Bivins, June 1-3; Mash and Mingle: Exploring the Decorative Impulse, with Matt Metz and Liz Quackenbush, June 11-22; New Forms to Finish: Soda Firing, with Matt Long and Brad Schwieger, July 9-13; Cut and Construct Intensive, with Christa Assad, Aug. 24-26; The Psychologically Charged Figure, with Christina West, Sept. 21-23; and Pottery as Site: The Decorated Object, with Andrea Gill, Oct. 19-20. For more information, call 406-443-3502 or visit [www.archiebray.org](http://www.archiebray.org).

**Stumptown Art Studio** in Whitefish offers these workshops: Mosaic-Making Workshop, with Deb Stika, most Wednesdays Jan. 11-Feb. 29; Glass Fusing, with Melanie Drown, Jan. 11 or Feb. 8; Lamp Work, with Traci Staves, Jan. 14 or Feb. 25; and Precious Metal Clay, with Kris Kramer, Jan. 17 or Feb. 21. Call 406-862-5929.

**A Stained Glass Workshop** will be held at the Hockaday Museum of Art in Kalispell 12:30-4:30 p.m. Jan. 21. Cost is \$25-\$30. Call 406-755-5268.

**Helena artist Loren Kovich, AWS** will be teaching a two-day watercolor workshop for beginning and intermediate watercolorists in Helena, Feb. 3-4. Cost is \$50 per day (\$100). Contact Loren Kovich Studio 406-495-9203 or email [lorenkovich@yahoo.com](mailto:lorenkovich@yahoo.com). Kovich will also be teaching Adult Education classes for beginning to intermediate watercolorists through an eight-week course at Helena High School starting Jan. 24, 6-9 p.m. Tuesdays. For more information contact Adult Learning Center at 406-324-2118.

**Empty Bowls Extravaganza**, a class for the community to help the community, will meet 6-9 p.m. Wednesday evenings, Jan. 12-March 16 at the Red Lodge Clay Center. The class will focus on the making of bowls that will be donated to use in the Empty Bowls Fundraiser. Cost is \$150. Call 406-446-3993.

**Bear Canyon School of Art and Craft** in Bozeman presents these workshops: Belt Buckles by Bryan, with Bryan Petersen, Jan. 28-29 (\$135 plus \$30 materials fee); and Jewelry for the Beginner, with Diana Arnold, Feb. 18-19 (\$225). Call 406-586-8770 or visit [www.bearcanyonschool.com](http://www.bearcanyonschool.com).

**The Missoula Art Museum** offers these workshops: Open Figure Drawing drop-in sessions, 6-8 p.m. Wednesday nights through May 16; The Painterly Print with Diane Bodholt, Feb. 11 (\$40.50-\$45); and Doug Russell Master Class: Drawing on Mylar, Feb. 18 (\$22.50-\$25). Call 406-728-6447.

**Zootown Arts Community Center** in Missoula presents these workshops: Glass Fusing Orientation Class, Jan. 17 or Feb. 21 (\$15 plus cost of glass); and Texture Plate Printing (Collagraph), Jan. 28, (\$50 for non-members). Call 406-549-7555.

**The Depot Gallery** in Red Lodge offers these workshops: Watercolor Painting, with Elliott Eaton, Jan. 14 (\$50-\$65); Basic Drawing, with Dorci Newman Tremblay, Jan. 21; Problem Solving, with Denney Neville, Jan. 28 (\$50-\$65); and Painting from a Photograph, with Dorci Newman Tremblay, Feb. 25. Call 406-446-1370.

**The Rocky Mountain School of Photography** in Missoula presents these workshops: Learning to Photograph with Your Digital SLR, with Doug Johnson, Jan. 21-22; Using Photoshop Elements, with Kathy Eyster, Feb. 25-26; and Using Your

Flash, with Doug Johnson, March 24-25. All workshops are \$279. Call 406-543-0171 or visit [www.rmsp.com](http://www.rmsp.com).

**The Yellowstone Art Museum** in Billings offers the following workshops: Ali Kaaf: Gestural Drawing, Jan. 21 (\$30-\$35); Susan Germer: Create with Silver Precious Metal Clay, Jan. 21 (\$55-\$60); Brooke Atherton: Snow-dyeing Fabrics, Jan. 28 (\$30-\$35); Brownie Snyder: Introduction to Encaustic, Feb. 18 (\$55-\$60); Dennis Kern: The Next Step with Digital Photographs, Feb. 25 (\$30-\$35); Deborah Ford: Introduction to the Artist's Book and Image Transfer Techniques, March 17 (\$55-\$60); and Deborah Ford: Cyanotype and Kallitype, May 19 (\$55-\$60). Contact Linda Shelhamer at [lindas5252@yahoo.com](mailto:lindas5252@yahoo.com) or call 406-256-6804.

**Frank Francesca**, internationally known watercolorist, is presenting a workshop in Great Falls May 21-24, 2012. Fee is \$300; \$100 reserves your space. For information on the artists, visit [www.ffrancesce.com](http://www.ffrancesce.com). Send reservation fee to Carol Spurgeon, 35 Green Ridge Lane, Great Falls, MT 59405. For more information, call 406-761-6026 or email [spurgeon@3riversdbs.net](mailto:spurgeon@3riversdbs.net).

## Grants & Fellowships

**The 2012 Artist-Wilderness-Connection Program** is an artist-in-residence project that connects artists and local communities with public lands of the Flathead National Forest in Northwest Montana. Professional working artists of various disciplines, media and styles spend up to two weeks in a remote forest cabin in the Flathead National Forest to focus on their respective art. After completing the residency, artists select a format to share their talents and residency experience with the community and donate a representative piece of their art to the Artist-Wilderness-Connection Program. Applications for the program are available at [www.hockadaymuseum.org](http://www.hockadaymuseum.org) (click on outreach programs) or by calling the Hockaday Museum of Art at 406-755-5268. DEADLINE: Feb. 28, 2012.

**The America's Historical and Cultural Organizations Grant Program** provides support for planning efforts toward the development of humanities content and interactivity that excites, informs, and stirs thoughtful reflection upon culture, identity, and history in creative and new ways. Activities eligible for support include the identification and refinement of the project's main humanities ideas and questions, consultation with scholars, preliminary audience evaluation, preliminary design of the proposed interpretive formats, beta testing of digital formats, development of complementary programming, research, or the drafting of interpretive materials. Projects that make innovative use of emerging technologies are encouraged. For more information, visit [www.neh.gov/grants/guidelines/AHCO\\_PlanningGuidelines.html](http://www.neh.gov/grants/guidelines/AHCO_PlanningGuidelines.html). DEADLINE: Jan. 11, 2012.

**The Hitachi Foundation's grantmaking strategy** is aimed at enhancing opportunity and quality of life for economically isolated people. The foundation's Business and Communities Grants Program focuses on the role of both businesses and communities in addressing economic isolation and strengthening the field of corporate citizenship. Through the program, the foundation develops partnerships with nonprofit organizations that enable economically challenged people to retain and advance in their jobs, earn living wages and accumulate savings and assets. Interested organizations may submit an online inquiry to provide information about project ideas at any time. If the idea addresses the foundation's priorities, a proposal may be requested. Visit [www.hitachifoundation.org/grants/guidelines/index.html](http://www.hitachifoundation.org/grants/guidelines/index.html) for program details.

## Preservation Alliance hosts website

The Montana Preservation Alliance – an all-volunteer organization committed to preserving Montana's historical resources – has launched a website at [www.preservemontana.org](http://www.preservemontana.org).

In addition to information about the alliance, which is headquartered in Helena, the site lists upcoming meetings and links to state and national sources of preservation information.

MPA also produces a membership newsletter, holds public meetings, and helps raise public awareness of Montana's fragile cultural heritage while promoting a broad range of historic preservation activities.

In addition, MPA offers technical assistance on preservation-related issues and conducts in-depth weekend workshops that focus on heritage tourism, downtown revitalization, local historical preservation planning and other related topics.

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**Grants (continued)**

**The M.J. Murdock Charitable Trust's** mission is to enrich the quality of life in the Pacific Northwest (Alaska, Idaho, Montana, Oregon and Washington) by supporting nonprofit organizations that seek to strengthen the region's educational and cultural base in creative and sustainable ways. The priorities of the trust's General Grants program include educational programs offered in both formal and informal settings; performing and visual arts projects that enrich the cultural environment of the region; and preventive health and human services programs, with a focus on youth. General Scientific Research Grants and Formal Program Grants in Science are also provided. With the exception of the Formal Program Grants in Science, which has specific deadlines, letters of inquiry may be submitted at any time. Visit [www.murdock-trust.org](http://www.murdock-trust.org) for details on each of the grant programs. DEADLINE: March 1, 2012.

**The Tommy Hilfiger Corporate Foundation**

funds a broad range of youth-related and health-related programs, in grants from \$10,000 to \$25,000. The foundation places a strong emphasis on efforts that expose youth to experiences in education and career-related opportunities. The foundation is committed to investing in health-related organizations and cultural programs that impact a diverse population. Proposals submitted to the foundation must: have broad and positive impact on diverse populations with a special emphasis on women, minorities and at-risk students; target K-12 and college students; expose students to career opportunities; develop skills in new technologies; leverage teacher/administrator, parental and community involvement; include hands-on program activities; lead to comprehensive, systemic change on a regional and/or national basis; involve collaborative partnerships; demonstrate capacity to gain continuing support; result in dissemination and replication of lessons learned; and develop evaluation component with measurable results. Visit [www.tommy.com/opencms/opencms/corporate/foundation](http://www.tommy.com/opencms/opencms/corporate/foundation). DEADLINES: April 1 and October 1.

**The Kresge Foundation's Arts and Culture Program** announces the final call for Facility Investment and Building Reserve Grant Applications. Multiyear funding of up to \$1 million is available to nonprofit arts organizations in the United States to renovate, repair, and maintain their facilities. For more information, visit [foundationcenter.org/pnd/rfp/rfp\\_item.jhtml?id=358300023](http://foundationcenter.org/pnd/rfp/rfp_item.jhtml?id=358300023).

**Literature/Playwriting**

**Theatre In the Raw** in Vancouver, B.C., is looking for one-act plays for its Seventh Biennial One-Act Play Writing Contest. For more information, visit [www.theatreintheraw.ca](http://www.theatreintheraw.ca). DEADLINE: Dec. 31, 2011.

**Media Arts**

**The 35th International Wildlife Film Festival** will be held May 5-12, in Missoula. The mission of the festival is to promote awareness, knowledge and understanding of wildlife, habitat, people and nature through excellence in film, television and other

media. To learn more, call 406-728-9380; email [iwff@wildlifefilms.org](mailto:iwff@wildlifefilms.org), or visit [www.wildlifefilms.org](http://www.wildlifefilms.org). DEADLINE: Feb. 10, 2012.

to [hr@artspresenters.org](mailto:hr@artspresenters.org). Please include Staff Accountant in the subject line. No phone calls please.

**Manager, Major Gifts:** The Juilliard School in New York, NY, seeks a manager who will identify and act on opportunities to engage existing and prospective scholarship donors in relevant activities occurring at Juilliard. Qualifications include a bachelor's degree and at least three years' experience in the development office of a performing arts or educational institution. For more information, visit [www.juilliard.edu/about/jobs/index.php](http://www.juilliard.edu/about/jobs/index.php) or send cover letter with salary history and resumé to [jobs@juilliard.edu](mailto:jobs@juilliard.edu).

**Tears of Joy Theatre** announces the open position of managing director for this historic Portland, OR-based theatre company. After 40 years of presenting, producing and touring, renowned puppet theatre Tears of Joy is searching for the ideal candidate as managing director to help guide the company into the future. Tears of Joy brings amazing puppet theatre to audiences throughout the United States. Founded in 1971, the theatre is recognized nationally for its commitment to excellence and innovation. Visit [www.tojt.org](http://www.tojt.org) for more information. The managing director will be responsible for the maintenance and expansion of fundraising and public relations, grant writing, and overseeing the day-to-day operations of the company. He or she should possess a demonstrated knowledge of nonprofit theatre and arts education. Starting salary is competitive in relation to experience, and medical and dental benefits are available. The initial search window will be open through Jan. 15, 2012. For consideration, submit a resumé (maximum of two pages) and a one-page cover letter to [search@tojt.org](mailto:search@tojt.org). Please place Managing Director Application in the email subject line. By mail: Managing Director Application, Tears of Joy Theatre, 323 N.E. Wygant St. #201, Portland, Oregon 97211. No phone calls please.

**Resources**

**The Profitable Artist: A Handbook for All Artists in the Performing, Literary, and Visual Arts** is presented by Artspire.org, New York Foundation for the Arts' (NYFA) online community for artists and arts organizations. The paperback is the first complete "how-to" guide to being a professional and profitable working artist. This handbook features techniques in the areas of strategic planning, financial management, marketing, fundraising, and legal issues including contract law and intellectual property. The Profitable Artist compiles a wealth of information for artists of all disciplines, gathered by arts professionals and NYFA through more than thirty interviews and in-depth case studies. To order, visit [www.nyfa.org](http://www.nyfa.org).

**On Line**

**ArtsReady**, a project of SouthArts, is a collaborative and interactive website with emergency preparedness tools to protect artists and their artwork from floods, tornadoes, and other calamities. Users have access to a shared calendar, discussion forums, member profiles, photo gallery, file storage, etc. Check it out at [artsready.groupsite.com](http://artsready.groupsite.com).

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# MAC GRANTS & SERVICES

## Artist's Innovation Awards

The Montana Arts Council launched this awards program to honor the innovative ideas, practices and the contributions of Montana artists. This application can only be completed online. The next deadline will be in 2013.

## Artists in Schools/Communities Grants

The Arts Education program contains three distinct components which provide participatory experiences in arts learning that increase or strengthen participants' knowledge and skills in the arts.

1. Artist visits: The artist visits program encompasses visits lasting from one to four days with no more than four hours of contact time per day.

2. Residencies: Short-term residencies last one to four weeks, or a total of five to 20 days over a longer period of time. Long-term residencies are residencies of five weeks or longer, up to one year.

3. Special projects: This funding broadly supports the creation of projects that establish, expand, or advance both school curriculum and educational arts programming. Projects that support and encourage the community's lifelong learning, appreciation and enjoyment of the arts are also funded.

The Montana Arts Council awards grants to Montana organizations that are nonprofit and exempt from federal income tax under Section 501(a), which include the 501(c)(3) designation of the Internal Revenue Code, or are units of government, educational institutions, or local chapters of tax-exempt national organizations.

Deadlines are ongoing. To apply, visit MAC's website at <http://art.mt.gov> or call the MAC Arts Education Hotline at 800-282-3092.

## Arts Education Artist Registry

The Arts Education program supports a wide range of residencies by professional working artists and local or regional arts organizations (touring or locally based). Activities are hands-on and process-oriented. The artist must be able to clearly communicate the concepts and skills of the chosen art form and relate well to people in a variety of educational settings.

Deadlines are ongoing. To apply visit MAC's website at <http://art.mt.gov> or call the MAC Arts Education Hotline at 800-282-3092.

## Cultural and Aesthetic Project Grants

In 1975, the Montana Legislature set aside a percentage of the Coal Tax to restore murals in the Capitol and support other cultural and aesthetic projects. Grant funds are derived from the interest earned on this Cultural Trust.

Any person, association, group, or governmental agency may apply. All applications must, however, be officially sponsored by a governmental entity. Requirements include a 1:1 match in cash or in-kind goods and services for Special Projects Under \$4,500, Special Projects and Operational Support.

Capital expenditures require a 3:1 match of cash or in-kind goods and services. This application can only be completed online – go to MAC's website at <http://art.mt.gov>. The application deadline is August 1, 2012 for FY 2014-2015.

## Montana's Circle of American Masters

Montana's Circle of American Masters in Visual Folk and Traditional Arts celebrates the contributions of Montana's master artists. A member of Montana's Circle of American Masters is a person who throughout their lifetime of work in the traditional arts has created a notable body of work. Of significant cultural and artistic stature, their work is representative of the historic, traditional, and innovative arts and handcrafts distinctive to the state and is worthy of note on both a state and national level. Deadlines for this program are ongoing. For nomination materials, visit the MAC website at [http://art.mt.gov/artists/artists\\_masters.asp](http://art.mt.gov/artists/artists_masters.asp) or contact Cindy Kittredge at [elkitredge@dishmail.net](mailto:elkitredge@dishmail.net) or phone her at 406-468-4078.

## Public Value Partnerships

The Montana Arts Council is pleased to continue operating support grants for Montana non-profit arts organizations under a program titled Public Value Partnerships. Public value partners are defined as organizations making a positive difference in the individual and collective lives of the citizens of the state through the arts, and worthy of state investment.

**Grant guidelines and applications can be downloaded at <http://art.mt.gov>**

These grants fund Montana non-profit arts organizations who have had their 501(c)(3) status for a minimum of five years and at least a half-time paid staff member. Current guidelines are available on the MAC website. The grant period runs from July 1, 2010, to June 30, 2014. The next round of grant applications will be due in Spring 2014. Visit <http://art.mt.gov> for more information.

## Strategic Investment Grants for the Arts

Strategic Investment Grants for the Arts are given throughout the year to provide funds for:

- Training and Network Development opportunities that help build art skills, healthy arts careers and businesses.
- Market Expansion to help increase exposure and improve marketing or promotion, opportunities for exhibition or

performance and sales.

• Public Outreach Arts Activities for ongoing and one-time arts activities by arts organizations and artists that help firmly anchor the arts in the greater community.

• Challenges and Emergencies to provide assistance for artists or arts organizations experiencing catastrophic-level emergencies that threaten their ability to continue their work, and demand prompt and immediate attention.

Artists, 501(c)(3) arts organizations and Pre K-12 teachers are eligible to apply. 1:1 matching grants are available up to \$1,000 and decisions will be dictated by the availability of funds and the nature of the requests. Awards are made directly by the council and applications are reviewed monthly.

This application can only be completed online – go to MAC's website at [www.art.mt.gov](http://www.art.mt.gov). The application deadline is the 15th of the month (or first business day after the 15th if that falls on a weekend).

## T.E.A., Teacher Exploration of the Arts

This grant program is for elementary classroom teachers who wish to work one-on-one with a professional working artist in order to develop the teacher's skill in a particular artistic discipline. Deadlines are ongoing. You must apply at least six weeks in advance of the start-date of your project. A cash match is not required. All grants are for \$500.

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## Help us find technical assistance articles for State of the Arts

The Montana Arts Council is requesting submissions from artists and organizations on practical professional development tips for artists for upcoming issues of State of the Arts.

Topics might include:

- "How to" articles (i.e. marketing tips for the beginning visual artist, how to find a publisher for your first book, doing your own PR, writing an effective artist statement or how to make a CD).
- Innovative arts education projects or statistics.

Upcoming deadlines are: Jan. 25 for the March/April issue; March 25 for the May/June issue; May 25 for the July/August issue; July 25 for the September/October issue; and Sept. 25 for the November/December issue.

Please limit submissions to 500 words. Call MAC at 406-444-6510 or email [mac@mt.gov](mailto:mac@mt.gov) before submitting stories.

# ARTS & CULTURE: Statewide Service Organizations

**Humanities Montana**, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; 406-243-6022; [www.humanities-mt.org](http://www.humanities-mt.org). Presents humanities programs, awards grants, conducts speakers bureau, reading/discussion groups and teacher programs.

**MT Art Education Assn.**, President: Marvin Pauls; [mmpauls@meps.k12.mt.us](mailto:mmpauls@meps.k12.mt.us); [www.maeamt.org](http://www.maeamt.org). Provides professional information and development for art teachers in all areas.

**MT Arts**, PO Box 1872, Bozeman, MT 59771; 406-585-9551. Provides administrative services for statewide organizations and some local groups and acts as a fiscal agent for emerging arts organizations.

**MT Assn. of Symphony Orchestras**, PO Box 1872, Bozeman, MT 59771; 406-585-9551; [www.montanasymphonies.org](http://www.montanasymphonies.org). Provides resource sharing, imports musicians and conducts seminars and conferences.

**MT Center for the Book**, c/o Humanities Montana, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; 406-243-6022, ask for Mark Sherouse; [www.montanabook.org](http://www.montanabook.org). Organizes public forums featuring Montana authors; and promotes reading, book arts and publishing.

**MT China Painting Art Assn.**, 1805 Highland, Helena, MT 59601; 406-443-5583. Promotes the art of china painting, porcelain and glass; sponsors a yearly public show featuring nationally known teachers.

**MT Community Foundation**, 1 N. Last Chance Gulch, Suite 1, Helena, MT 59601; 406-443-8313; [mtcf@mt.net](mailto:mtcf@mt.net); [www.mtcf.org](http://www.mtcf.org). Maintains endowments for nonprofit organizations and awards grants.

**MT Cultural Advocacy**, PO Box 1872, Bozeman, MT 59771; 406-585-9551. Coalition of arts and cultural agencies that lobbies the state legislature to maintain funding of cultural agencies and oversees legislation affecting Montana's cultural sector.

**MT Dance Arts Assn.**, PO Box 1872, Bozeman, MT 59771; 406-585-9551. Sponsors a fall and spring workshop for young Montana dancers, administers a summer scholarship program and presents a summer teachers' workshop.

**MT Institute of the Arts**, c/o Ron Paulick, 708 56th St. So., Great Falls, MT; 406-453-4076. Assists artists in all disciplines through educational projects, information, and workshops.

**MT Music Educators Assn.**, Nancy Murdock, PO Box 55, Whitewater, MT 59544; 406-674-5417 (O); [nmurdoch@ttc-cmc.net](mailto:nmurdoch@ttc-cmc.net). Provides professional information and development for music teachers in all areas.

**MT Painters Alliance**, Susan Blackwood and Howard Friedland, 711 Blackmore Place, Bozeman, MT 59715; 406-586-4484. A statewide organization comprised of professional outdoor painters who seek to showcase the vast variety and spectacular beauty of Montana.

**MT Performing Arts Consortium**, PO Box 1872, Bozeman, MT 59771; 406-585-9551; [www.mtperformingarts.org](http://www.mtperformingarts.org). Supports performing arts presenting in large and small communities; sponsors an annual conference showcasing performing arts; facilitates block-booking; and provides quick-grants to rural presenters.

**MT Preservation Alliance**, 516 N. Park, Suite A, Helena, MT 59601; 406-457-2822; [www.preservemontana.org](http://www.preservemontana.org). Provides technical assistance and information on historic preservation issues through a circuit rider program. Publishes Preservation Montana.

**MT Public Television Assn.**, PO Box 503, White Sulphur Springs, MT 59645; 406-547-3803; Supports efforts of Montana's rural low power public television stations; provides technical assistance in video production and station application procedures and sponsors an annual conference.

**MT Theatre Education Assn. (MTEA)**, President Larry Brazill, 9 N. Dakota, Dillon, MT 59725; 406-683-7038; [l\\_brazill@umwestern.edu](mailto:l_brazill@umwestern.edu). A K-12 education

resource for Montana theatre educators; present yearly at MEA-MFT/APT and are affiliated with EDTA.

**MT Thespians**, State Director, Sarah DeGrandpre, Big Sky High School, 3100 South Ave. West, Missoula, MT 59804; 406-728-2401; [sdegrandpre@meps.k12.mt.us](mailto:sdegrandpre@meps.k12.mt.us). Provides professional information and development for theater teachers in all areas.

**MT Watercolor Society**, PO Box 3002, Missoula, MT 59807; Sally Angove, membership chair, 406-442-4657; [sangove@bresnan.net](mailto:sangove@bresnan.net); [www.montanawatercolorociety.org](http://www.montanawatercolorociety.org). Sponsors two annual workshops, a yearly Open Members show, a national Juried Watermedia Exhibition, and a quarterly newsletter.

**Museum and Art Gallery Directors Assn.**, 2112 First Avenue North, Great Falls, MT 59401; 406-761-1797; [montanaart@hotmail.com](mailto:montanaart@hotmail.com); [www.mt-magda.org](http://www.mt-magda.org). Supports visual art centers and galleries through traveling exhibitions, technical assistance and an annual conference.

**Museums Assn. of Montana, MT Historical Society**, 225 N. Roberts, Helena, MT 59620; 406-444-4710; [www.montanamuseums.org](http://www.montanamuseums.org). Supports museums of all disciplines through annual conferences, quarterly newsletters and technical assistance with museum issues.

**Rocky Mountain Photo Club**, 1518 Howell St., Missoula, MT 59802; 406-728-5374. Provides photography education, professional information, workshops and opportunities for members to show work in galleries.

**VSA arts of Montana**, PO Box 7225, Missoula, MT 59807; 406-549-2984; [www.vsamontana.org](http://www.vsamontana.org). Provides information, technical assistance and workshops on working with differently-abled constituencies.

**Writer's Voice of the Billings Family YMCA**, 402 N. 32nd St., Billings, MT 59101; 406-248-1685. Assists emerging writers in artistic and professional development; supports accomplished writers; provides public programs that challenge the traditional definition of literary arts.

- 1** Artist's Innovation Awards; Shane Center; Art Auctions
- 2** Arni's Addendum
- 3-4** Congrats
- 5-7** Artist's Innovation Awards; Arni's Addendum (cont.)
- 8** Condolences; Shane Center (cont.)
- 9** About Music
- 10-11** About Books
- 12** Lifelong Learning in the Arts; *The Drama Teacher's Survival Guide*, # 2
- 13** The Creative Pulse: Revitalizing Arts Education; Report on Teaching Artists in Education
- 14-16** Arts Calendar; Holter Museum Celebrates 25 Years
- 17** Art Exhibits
- 18** About Visual Artists
- 19** MAC Tour of Excellence
- 20** MAP Coaches Training; Native News
- 21** Change, Creativity and Innovation in the Nonprofit Sector
- 22** Humanities Montana Offers Speakers in the Schools; Montana Poet Laureate Sheryl Noeche; Innovation in Nonprofit Sector (cont.)
- 23** Law and the Art World: Tax Esoterica; Tech Talk: Mobile Credit Card Processing
- 24-27** Opportunities; Strategic Investment Grants Recipients

## STATE OF THE



Ready to Roll: The Montana Arts Council's Tour of Excellence departed from Helena Sept. 9 with a busload of 44 artists and coaches from the Montana Artrepreneur Program (MAP) and headed for a weekend of learning at the Western Design Conference in Jackson, WY. Aboard the bus were, from left: Kim Hurtle, Mary Jane Ross, Shelley Peters, Jim Ellingson (back), Marti de Alva, Jan Shanahan, Sherry Wells, Charlie Mattison, Kathy Hampton, Kelly Bort, Dyan Bingham, Alaina Buffalo Spirit, Kathy Martin, Claire Emery, Gale Marguerite, Donna Gans (back), Linda Christiansen, Gail Hanson (back), Suzette DelRae, Mono Campbell, Georgine Forgatch, Karen Chesna (back), Diane Hausmann (partially hidden in back), Joan Kallay, Lisa Rideout, Flori Engbrecht, Coila Evans (back), Steve Stefely, Kiana Fecteau (back), Linda Katsuda (very front), Tammy Zemliska, Louise Barker, Olive Parker, Tim Carlburg (back), Janina Hobday, Carol Fah, Troy Evans (back), Anna Taft, Jonna Mihalic-Hoag, Kris Komar, Wendy Orr. See story on page 19.

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**Artist's Innovation Awards**

## Artist's Innovation Awards

See pages 1 and 5-7

9,750 copies of this public document were published at an estimated cost of \$1.29 per copy, for a total cost of \$12,594, which includes \$9,166 for printing/production and \$3,428 for distribution



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**January/February 2012**